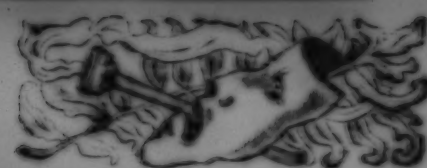


LARGEST CIRCULATION OF ANY DRAMATIC NEWSPAPER.



THE NEW YORK



DRAMATIC MIRROR

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NEW YORK: SATURDAY, JULY 2, 1892.

PRICE TEN CENTS.



S. GOODFRIEND.

NOTICE TO ADVERTISERS.

Monday being a holiday the advertising pages of the next issue of *The Mirror* will close earlier than usual. Advertisements cannot be received later than 6 P. M. on Saturday, July 2.

AT THE THEATRES.

The Fifth Avenue Theatre will close Saturday night, when *The Robber of the Rhine* will be taken off.

Tony Pastor's Theatre offers a vaudeville of the usual merit, and plays steadily to good business. It is one of the very few places in town that the weather is powerless to affect.

Jupiter is still prosperous at Palmer's. This opera offers plenty of fun of the unexpected sort that figures so largely in the pieces of its kind that have recently met with great favor.

At Koster and Bial's, last night, Dufour and Hartley introduced the song "Ta-ra-boom-de-ay" with the musical and gesticular effects that have marked its inexplicable success in London and Paris. This clever pair also performed their dances, and the popular programme is continued. Next Monday Nada Reyval, the chanteuse électrique, will appear.

The Vice Admiral has made an unmistakable hit at the Casino, and promises to make Summer pleasurable to the patrons of this house. The roof garden also grows in popular favor.

Richard Golden is working as conscientiously as a farmer in a hay-field, at Proctor's Theatre, and his Old Jed Prouty is consequently reaping a harvest. This is a very cool house, and may remain open all the season.

A LONDON HOLIDAY.

It is quite fashionable for successful stage people to go abroad for "rest." This programme of De Wolf Hopper, who reached London the other day in search of recuperative ease, is called as an example of the way in which popular comedians in the British metropolis dispose themselves. "Arrived in London at four o'clock Saturday afternoon, took an early dinner with Kate Forsyth, and supper at the Green-Room Club with Burr McIntosh; got to bed at four o'clock Sunday morning, and at eight was awakened for a visit to Westminster Abbey; thence to the Star and Garter at Richmond for breakfast; with Nat Goodwin, returned for dinner with Fred Leslie, and sat up with Irving, Toole and Goodwin until five o'clock; on Monday morning was called at to visit St. Paul's Cathedral before starting on a coaching trip at eleven o'clock to Virginia Water, and thence to dinner with McIntosh and to the Lyceum Theatre; supper with Irving at the Garrick Club, and then to Leslie's rooms, getting to bed toward six o'clock on Tuesday morning; dressed in a comatose condition at eight A. M., and placed on top of the St. Alban's coach, reviving in time for luncheon; returned to London in time to visit the Empire Theatre, thereafter supping with Fred Leslie and other members of the Green-Room Club and getting to bed by four; dragged out of bed at nine A. M. and taken to the Tower of London; to Mrs. Langtry's matinee performance at the Criterion; a dinner with Ed. Southern, and thence to an anniversary performance at the Pavilion; supper with a large company in the chambers of Richard Harding Davis in the Albany; this supper lasting until five o'clock Thursday morning, left ample time to sleep before going the British Museum and the Royal Academy before luncheon; attended the Actors' Benevolent Fund benefit in the afternoon and went to Toole's Theatre in the evening, supping with Toole afterward, and getting to bed at four; the guest of Buffalo Bill at the Wild West on Friday, after running through the Bank of England; dined in camp, and then visited the Kralffy show of Venice in London; returned to supper with Burr McIntosh at the Hotel Victoria, and got up early enough to take the coach for Brighton; in the evening saw Oscar Wilde's play at the St. James, and afterward supped at the Green-Room Club with Cecil Clay, getting to bed after daylight, but rising in time to take a train for Maidenhead at ten o'clock, to spend a day on the Thames in a launch with Nat Goodwin.

A NEW STAR.

Edwin Rostell, who for a number of years past has been director and instructor at Rostell and Booth's School of Dramatic Art, will next season go on tour at the head of a company presenting a repertoire of classic and Shakespearean plays. Mr. Rostell is said to be gifted with an admirable stage presence, and as the past eleven years of his life have been given to the closest study of the roles that he will essay, it is believed that his conceptions will be worthy of critical and popular attention. Messrs. H. M. Palmer and A. Bernstein are to have managerial control of the enterprise, and they intend to stage the plays in an excellent manner. The season will open in New Orleans in October.

THE TITUS-MORRISSEY FEUD.

Lydia Veemans-Titus and Frederick J. Titus some days ago engaged to appear in the Madison Square Garden roof concert. Mr. Titus had trouble with Manager Morrissey, who is said to have treated him somewhat superciliously on the theory that Mr. Morrissey's manager, and not Mr. Morrissey, performed the duty of arranging details with the artists engaged. Mr. Titus' visit to Mr. Morrissey is understood to have related to the appearance of himself and wife. On the evening of their advertised advent they did not fill their places on the programme owing to Mr. Titus' claim that the arrangements made had not been lived up to by the Gar-

den management. There was talk of the appearance of Miss Veemans and Mr. Titus at the Casino, but it is said that Mr. Morrissey threatened them with a penalty contained in their contract with the Garden people if they should appear elsewhere within the month during which their engagement with him ran. Miss Veemans, several days after this—on Saturday last—visited the Garden, as she says, to ask Mr. Morrissey to release her from the contract. She took offense at Mr. Morrissey's reply, which she held to be more forcible than polite, and assaulted him with her parasol in the lobby of the Garden Theatre. Mr. Morrissey ordered her arrest, but at the police station refused to make a complaint, and she was discharged.

G. F. FULLER'S REMINISCENCES.

A prominent figure standing between the scenes of the past and the present is that of George F. Fuller, who is described by a recent Louisville paper as "soldier, engineer, artist, theatrical manager, author and inventor." Mr. Fuller is spending the Summer in the mountains of Tennessee, and will reach New York leisurely in September.

Mr. Fuller has many friends in New York among the older of the theatrical world. His life has been an eventful one, and his reminiscence fund is rich in matter of interest to the lover of the theatre. He enjoys the distinction of being the only surviving officer of the Texas navy. He was a midshipman in the last engagement, which took place in May, 1843, and next to his pride in his theatrical history, perhaps, he esteems his record as a marine.

For years he was manager of the Louisville Theatre. He succeeded George Millus in the control of that house in 1860, and in 1864 relinquished personal charge of it to Colonel Marc Mundy. October 12, 1866, this theatre was burned. Mr. Fuller was in Rochester, N. Y., when this happened, but returned to Louisville and rebuilt the house, reopening it in the Fall of 1867. The first production was the *Black Crook*, which ran four weeks to a tremendous business. Fanny Davenport was in the stock company, this being her first year as a southerner. She had a fine singing voice at that time, and sang the ballad "The Merriest Girl That's Out" with stunning effect. "She was not a good actress then," says Mr. Fuller, and I never believed she would be until her magnificent work in *Fedora*.

The same season *Under the Gaslight* was produced by Mr. Fuller with great scenic detail, and in this Fanny Davenport played *Peach Blossom*. Another spectacular piece, by Mr. Fuller, entitled *The Frolics of Puck*, was put on this season and enjoyed popularity. At this period the season lasted about forty weeks, beginning Sept. 1 and closing the latter part of June, but generally was highly prosperous only for a time after the beginning.

"The regular rule in those days," says Mr. Fuller, "was for the manager to get the first size that came into the house each night, and he and the star shared after that. Mr. Forrest would not submit to this, but always demanded one-half the gross receipts and required the manager to pay the salary of the leading woman. There were no such prices then as now. I was the first man to play Joseph Jefferson at \$1.50. I hired Masonic Temple—Hall it was then called. The engagement was for four nights and a matinee. The play was *Rip Van Winkle*, when Jefferson was in the height of his fame. The comedian played to \$5,200 in the five performances, something unprecedented. Jefferson was so tickled that he always wanted to play in a hall in Louisville after that, thinking it was better than a theatre."

John Wilkes Booth played an engagement under Mr. Fuller. He was a small man, very handsome and graceful, but did not seem at first to have the fire of the Booth family in his veins. He opened in *Richard III.*, and as the play proceeded the audience did not seem particularly pleased. I asked Joe Dawson, my stage manager, what he thought of him, and he said he would come out all right. When the great combat scene was reached, the young tragedian woke up the house. He was a magnificent swordsman, and used a great double-handed heavy broad sword weighing seven pounds. Barney Macanley was leading man in the stock, and the Richmond. In one of the terrific slashes Booth made he cut his stalwart antagonist's face and chin open, and the blood spurted out. Everybody was then satisfied he had some of the genius of his great father, who was noted for the very insanity of his fury in this scene.

Mr. Fuller gave up the Louisville Theatre in the Winter of 1873. Barney Macanley had opened his new house in September or October and the tendency was naturally toward that theatre.

Mr. Fuller gave to J. B. McElfatrick his first opportunity as a theatrical architect. The work was that of putting in a new gallery in Masonic Temple, Louisville, and it still stands. The architect's genius for constructing theatres is shown by the fact that since that time he has built over two hundred in the United States.

Julia Marlowe, says Mr. Fuller, is the greatest actress since Ellen Tree, who so impressed him in 1858 that in after years he thought his idea of her was exaggerated, because he found no one to compare with her. In Miss Marlowe his early ideal was re-perfected. Mr. Fuller is almost harshly critical in his remarks upon the critics of New York to whose inappreciative regard for Mary Anderson he attributes the retirement of that actress from the stage.

Mr. Fuller's inventive genius has been at work upon a device to produce seemingly effects of sky upon the stage. His invention takes the form of a cylindro-spherical niche of such dimensions as a stage may accommodate, in place of the borders now used. This is said to greatly increase the appearance of depth

and height and to permit the production of a hitherto unknown atmospheric effect. He is negotiating with a Chicago manager for its introduction in that city.

MANTELL'S NEW MANAGER.

Robert Mantell is stopping at the Lambs' Club. He had intended to go abroad, but he is now so busy in preparing for his next season that it is quite likely he will be unable to leave New York.

As has been announced in *The Mirror*, Mr. Mantell was to have opened his season at Proctor's Theatre on Aug. 29 for an extended engagement. Since then something has occurred that has changed this plan.

Mr. Mantell and Proctor and Turner have signed a contract by which these managers will look after the business interests of Mr. Mantell for five years. Mr. Mantell will thus have a New York theatre at his disposal, and he will be relieved of the cares of management. The signing of the contract was the result of a chance conversation. Mr. Mantell happened to remark that he was looking for a manager for next season, and Messrs. Proctor and Turner proposed that they should fill the position. The offer was accepted.

Mr. Mantell informs *The Mirror* that while it is true that a number of people who were in his company last season will not be with him during his next tour, nevertheless four or five of the principals have been re-engaged, among them Charlotte Rehrens, Ben Ringgold and C. F. Fedris.

Preparations are being made for the production of *A Face in the Moonlight*, the English drama by Charles Osborn. Mr. Mantell will play a dual-role.

CLEANINGS.

JAMES HERNANDEZ will summer at Port Richmond, Staten Island.

MARK MURPHY will appear in John Ransom's farce *Mary's Lamb* next season.

LESLIE CHESTER will return to Rosina Vokes' company next season.

E. J. HENRY was in a runaway accident at Asbury Park last Thursday. He was bruised and cut painfully, but no bones were broken.

A QUARTETTE of the Bostonians are in the Madison Square roof garden entertainment this week.

BESSIE CLAYTON has made a hit in *A Trip to Chinatown*. Her dancing is graceful and unique.

MANAGER LONDON has engaged G. A. Lock, a recent graduate of the Lawrence School of Acting, for Rhea's company.

THE ODEON OPERA HOUSE, of Lyons, Iowa, has been added to the Lawrence Exchange list.

ANTHONY REIFF, who for five seasons has been musical director of the Academy of Music, has severed his connection with that house. He is a musician and a composer of note, and is a prominent member of the Philharmonic Society. For years he was conductor of the Carl Rosa Opera company. He is an accomplished pianist and violinist, and among his compositions are the music of *The Old Homestead* and two operas.

A satire on our citizen soldiers—*The Boomaladdy*.

ANOTHER new theatre is projected in Denver, to be ready for the Fall opening in September. Wessels and Samm, formerly of the People's Theatre, are the movers in the enterprise. It is said that the Denver Tramway company has offered to give \$25,000 and a three years lease on a corner near the old People's Theatre, and that another offer of a lot adjoining the Tabor Grand has been made.

MADGE TAYLOR and Hattie Maderson have introduced a new dance in *The Robber of the Rhine*.

GEORGE EDGAR MONTGOMERY has obtained a judgment against Richard Mansfield for more than \$800 owed on a purchase of *Don Quixote*.

MERRY GOTHAM will be presented at the Boston Museum next Winter.

JOHN P. BEAR will probably be leading comedian in *The Hustler* next season.

E. G. GILMORE's lease of Nihil's Garden will expire next month. He will give up the house then with the greatest alacrity. What will become of it is not yet known. Its usefulness for theatrical purposes appears to have departed.

Martial music for *The Boomaladdy* by Prof. Sousa, of the U. S. Marine Band.

The new play by Bronson Howard that will be produced at Palmer's Theatre in November will be called *Aristocracy*.

JAMES J. MURRAY will be a member of the Black Detective company.

EDWIN A. PRATT, the theatrical lawyer, who represents the Chicago Bank Note Company, has been elected a member of the Actors' Fund.

FRED LOTTO, a professional card advertiser in *The Mirror*, has been engaged for Nat C. Goodwin's company next season.

It is said Thomas H. Pratt will send *The Robber of the Rhine* on the road next season, opening early in September.

The part for which Mary Penfield is engaged with Ramsay Morris' Comedy company, is enthusiastically described by the actress as "splendid." Miss Penfield and her mother have gone to Asbury Park for the Summer.

WHITMAN OSGOOD, manager of *The Boomaladdy*, J. K. Strasburger's production, writes: "I am fully aware of *The Mirror*'s great value as an advertising medium." So say they all.

The season's novelty—*The Boomaladdy*. MAURICE LEWALD, who is at her home in Philadelphia, is negotiating for the leading part in a notable production.

CARRIE LEWIS will produce a play called *June Roses* next season.

ADRIE CUNNINGHAM has joined Lester and Williams Burlesque company.

RICHARD GORMAN may star in a dialect comedy next season.

THOMAS DUNN has signed to appear in *A Fair Rebel*.

CLARA BELL has signed with *The Hustler*.

CHARLES A. BOYD, the character actor, is resting in New Jersey.

J. IRVING SOUTHWORTH will marry Emma Salisbury in September.

Save your best time for *The Boomaladdy*.

ELLA CRONINER has signed with Peck's Bad Boy.

LULLY BURNHAM has been engaged for the Kidnapped company.

A. Y. PEARSON has made an arrangement with Edgar Selden for the latter to place his plays in Europe this Summer.

AUGUSTIN DALY has signed a three years' contract with Alice Pixley.

EDITH ELLISON will appear in *A Barrel of Money* next season.

There is nothing like *The Boomaladdy*.

WALTER THOMAS, who was the leading juvenile of the Julia Marlowe company last season, has gone South for the Summer.

J. W. LEFFINGWELL, recently Modjeska's press agent, has returned to New York from the Berkshire Hills.

MAX FIGMAN had intended to star this coming season, but he has changed his mind. Not until the season after next will he start as an independent attraction.

AGNES HUNTINGTON, with her mamma and her servants, will sail for Europe on Wednesday.

MANAGER DAVIS, of Litt and Davis, is in town. He says that he has been busy booking attractions for next season, but in a few weeks he will get to his press work. Mr. Davis is one of the best theatrical paragraph writers in the country.

JOSEPH JEFFERSON sat up all Thursday night with Grover Cleveland at Bazzard's Bay reading the telegraph messages. He was the first to congratulate Mr. Cleveland on his nomination.

MRS. ROMUALDO PACHECO is writing a piece for James T. Powers.

C. B. CLINE, press agent for Koster and Bial's, is going to Atlantic City next week for a few days' rest.

MAX HILLMAN has gone to Canada for her vacation. Next season she will be with Rosina Vokes.

"Some of our daily papers certainly boast of having the largest circulation, or a larger circulation than any other morning paper, but I do not think an editor in England would so far forget himself as to offer to bet with a rival that the circulation of his own particular organ was larger, and boast about it in the columns of his paper. Yet has this been done in New York."—*London Dramatic Review*.

WILLARD NEWELL, one of the twin stars in *The Operator*, has gone to Bradford, Pa., for a few days on business.

MRS. SARAH HAYDEN, the mother of Thomas T. Hayden, the well-known blind amateur actor of Brooklyn, went down stairs to prepare breakfast on Saturday morning, and was found dead in the kitchen by her son some time later. He had called to her from the head of the stairs, but receiving no answer had gone down and groped about until he made the sad discovery.

Full of new features.—*The Boomaladdy*. SARA BERNHARDT is doing the best business in London at the Royal English Opera House.

THE Prince of Wales and the Duke of York have been visiting the Earl of Warwick at the historic Warwick Castle, where they were entertained by the use of the telephone. This device, which is a modification of the telephone, enabled these royal personages to audibly enjoy the operas at two London theatres, and the services in Christ Church in Birmingham while partaking of the hospitality of the Castle.

THE benefit to Emma R. Steiner at Harris' Academy of Music, Baltimore, on Saturday, was very successful from an artistic as well as from a pecuniary standpoint. Marie Glover received unusual attention for her appearance and her singing.

John W. Palmoni, advance agent, at liberty. Address care Brown's Dramatic Agency, 317 Broadway, N. Y.

CHARLES FOSTER, a warm personal friend of the late Charles Gayler, was also a pioneer American play-writer, and is now the oldest surviving dramatist of this country. He has written and had produced more than a hundred plays. His most profitable plays were *Neck and Neck*, and *Bertha the Sewing-Machine Girl*. His first play was written about 1858. One of his sketches that attracted attention was written on the visit of the Prince of Wales to this country. This was put on at Frank Rivers' Melodion, in the Chinese Assembly Building, on Broadway, to which Barnum moved his museum after his downtown fire. In the cast of this piece of Mr. Foster's were the Fowler Sisters, who were lost on the steamer *Evening Star*, which foundered on a voyage to New Orleans; Kittie Blanchard, who afterward became Mrs. McKee Rankin; George Smith, Hughey Dougherty, and others. Mr. Foster's recipe for the concoction of *Neck and Neck* was as follows: "Take a scaffold, a real execution, a rescue, and a resuscitation, a letter written in blood, a secret spring, a maniac, a witch, a cavern, a train of cars, and an abduction; stir them up, sweeten with love-making and spice with tableaux to suit the taste, and serve red hot." All of which would indicate that as to the taste for melodrama Mr. Foster was a prophet as well as a purveyor.

The Boomaladdy—a true mirror of the soldier's life in camp.

A WOMEN'S AUXILIARY.

THE WAY IN WHICH ACTRESS CAS REIDEN FURTHER SERVICE TO THE ACTORS' FUND—A MEMBER OF THE WOMEN'S EXECUTIVE COMMITTEE OF THE RECENT FAIR POINTS OUT THE NEED OF A SUB-ASSOCIATION COMPOSED OF WOMEN—EXPRESSIONS OF OPINION INVITED.

It has been found after inquiry among the women of the dramatic profession that many of them are in favor of a Women's Auxiliary of the Actors' Fund of America. There are natural and inevitable differences of opinion as to the scope of an auxiliary association, some part of the expression favoring a plan to make the women an administrative part of the body. But a careful consideration of the subject leads to the belief that better and greater results could be achieved through a simple auxiliary connection than would follow a division of the onerous and at times laborious duties of the association as it exists.

The long prevalent idea that the profession is essentially one of jealousies rather than one that recognizes a community of interest and an association of labor, as well as the belief that the people of the stage are governed by sentiment and impulse instead of by judgment and practicality, was exploded by the recent great enterprise in which all joined in making an unparalleled success. A new respect for the theatrical profession as a whole, and a new faith in its women, were born of the recent Fair, and more than anything else, perhaps, it was made plain by the work of the women in that enterprise that they deserve respect for any plan they may formulate looking to their assistance in the great charity which that Fair placed upon a solid foundation.

The men who have from the first had the best interests of the Fund at heart, and who have by judgment, experience and indefatigable work carried it over periods that threatened its existence, deserve the greatest credit for the courage with which they carried out their conviction that the event was one to which the women of the profession could lend tactful and invaluable aid. The plan for women's participation was as true and noble in conception as was the spirit with which the women of the profession seized and adorned their opportunity.

And the part taken by the women illustrated the best function open to them hereafter. There are duties that appeal essentially to the habits and training of men which they can best perform in the Fund Association, as they did perform them at the Fair, and in its preliminaries, as well as in its settlements. The duties of the women are no less plain and no less distinct.

A Woman's Auxiliary would enable the women to continue and broaden the work for which they have shown such fitness, yet in no way would it hamper or embarrass the work of the men. Very much of the assisting work of the Fund is among women, in the hospitals and elsewhere, and in the care of the unfortunate among the children of the stage. This—which forms so great a part of the Fund's beneficence—should be administered by women. They can ask no nobler duty and no higher honor.

Once formed, the Auxiliary might increase its membership and add to the funds by admitting those who have not heretofore been regarded as immediately connected with the stage. There should be no spirit to exclude the many noble women of experience who sympathize with the objects of the association and whose interests are centered in the profession. At the Fair many of these rendered invaluable assistance. The wives of managers, playwrights, and those who are indirectly related to the profession offer advantages in their membership that ought to overcome the usage of exclusion. They could receive no benefits that would compare with the advantage of their aid.

An auxiliary association founded on broad lines would not increase the value of the Fund as a charity, but would tend to interest the world at large more deeply and increase its respect. Those who favor such an organization should put aside all personal desires for mere honors. The associations and noble duties of membership would offer more substantial satisfaction than the petty politics of such a society, and the results would assist in developing the best traits of womanhood. The sweet ministries to sisters in distress, the saving of talented minds from despair, the gentle assistance to orphans would broaden and balance characters that sometimes in personal success and good fortune forget the deepest pleasures of humanity and grow selfish. Truly, the opportunity is a great one.

To women, too, will be confided needs that now go unsatisfied. Pride, or fear, or ignorance of the means of relief now impel many to suffer in silence, when the tact and tender interest of women would induce confidence and lead to deserved aid.

Such an auxiliary should begin its work slowly, with a grasp of its needs. Its individuals should have no thought for individual honors, but should contribute to a perfect union of endeavor that the results might be met. There would be no salaried positions, and officers should be chosen with reference to their experience, their position, their temperaments for the work, and their time at hand for its prosecution. They, at least, should be of those who are not called to travel, and who can at all times be reached. And all who undertake the work should expect that it has some unpleasant features, and that motives may be misunderstood even of the best efforts.

The work should be pursued with discrimination. Mendicants should not be encouraged, and no deserving one should be neglected. Woman's intuition is best fitted for such duty. And woman alone can minister to the children and half-grown girls that misfortune thrusts at the door of the Fund. Where such are now ill-cared for at best, the Auxiliary might well care for them, and find some of

them homes and opportunities. There is no better aid than helping the unfortunate to help themselves.

Women of the profession who have thought upon this subject are invited to write to THE MIRROR, in order that the movement may be fostered and the best results attained in organization. Perhaps it might be fruitful to hold meetings during the Summer, and formulate ideas so that in the Fall those interested would be ready to form an Auxiliary Society. Pending some action, THE MIRROR, I am assured, will gladly receive signatures of those who endorse the forming of such a body and would become members of it.

There is no such organization in the world, but there is room for one in New York.

MAKIE HILFORD.

NEW YORK, June 25, 1906.

A GRATE RELIGIOUS DRAMER.

The mistaken zeal with which people sometimes undertake work for which nature, for some inscrutable reason, has failed to equip them, provokes the casual wonder of the spectator. High intelligence is at times misdirected sadly, but its eccentricity has no such effect upon the observer as the supreme confidence of crass ignorance. The one excites to study of remedies and impels pity. The other poseth understanding and provokes to wrath.

Here cometh to a well-known New York dramatic agency from an obscure town down South a letter from a fellow who discloses nothing of himself but that he is an ass.

"I thought you was the men I needed," he proceeds, when his immediate need is glaringly suggested as a school-house, "as I saw in the papers where the Prodigal Son had been dramatized and was played on the Stage in Europe with great success."

There is certainly no sia thus far in the writer greater than an offense against orthography. But his observation is followed by this originally expressed and rank offense against too many laws to mention:

"I have dramatized it and had it copyrighted, it is now for Sale, it is in a Seens, first the Prodigal leaving home, and his Spending his money, and his Sad condition, and ad, his return to his Fathers house. I have read it to different troupes and they like it, and advised me to send it to some house that dealt in Such things, it will require 9 or 10 actors, those to whom I have showed it, thinks, if it is advertised and the Ministry invited to attend it as a great religious dramer, it will call out a large house at a high price, and a crowd of hier order of intelligence then is in the habit of attending theaters, and this dramer will teach a lesson that is much needed at this time, and will do more good from the Stage then it could from the Pulpit, if you will examine it and if you like it I will Typewright it if you will put it on the Market, and send it to you please drop me a card and let me know."

And yet, after all, upon sober second thought, a stupidity so dense as this, even though self-satisfied, is pitiable. Let it go at that.

LILLIAN LEWIS' SEASON.

Lillian Lewis has just returned from what she asserts was the most successful season she has ever enjoyed.

"We began," said she to a MIRROR reporter, "on Aug. 21 and closed on June 14—a tour of forty-three weeks—during which time I played all the large cities, including New York and San Francisco. My company was a very good one. Credit Lorraine was the main play used, although the others of my repertoire were occasionally put on, and I made money."

"My next season's plans? I shall begin on Aug. 14 in Halifax, play St. John, Quebec, Montreal, Toronto and the larger one-night stands in Canada, and then go West via Detroit, Chicago, Milwaukee, St. Paul and Winnipeg to Vancouver. I shall come back by way of Portland, Salt Lake, Denver, Kansas City and St. Louis, and thus fill in twenty-one or twenty-two weeks. In January I shall produce Lady Lil, the new play written for me by Lawrence Marston. I am having six weeks arranged for me at a prominent theatre in this city, three weeks in Boston, two in Philadelphia, and three in Chicago."

"The contracts for the scenery, printing, costumes, etc., are being given out now, and I shall see working models and designs before I start for Halifax. I have great faith in Lady Lil. Credit Lorraine. As in a Looking-Glass, and Doña Sol, three plays written for me by Lawrence Marston, I shall either sell or let out on royalty."

JEFFREYS LEWIS' TOUR.

"Jeffreys Lewis' time is being booked rapidly," said Arthur C. Aston to a MIRROR reporter, "and the prospects for a successful tour are flattering. Our trip will cover a good deal of territory, for the reason that I wish to let the people in the large cities learn in a single season that Miss Lewis has again taken the position in the profession that her merits deserve."

"One peculiar feature about Miss Lewis' acting is that the impression it makes is lasting. Many persons have told me since I took charge of her business that they have not seen her in four or five years, but they have never forgotten how strongly her work impressed them, especially in Forget Me Not and La Belle Russe."

"After San Francisco we shall play the Northwestern country, returning via Salt Lake and Denver. We shall be at the Grand in New Orleans New Year's week, and the large cities of the South will be visited immediately afterward. Then we shall play the Eastern cities and go West again in April, visiting Cincinnati, St. Louis and Chicago."

The leading man of Richard Anderson's Indian Hero company next season will be Charles E. Meade.

REFLECTIONS.

MATTHE AUDEY has signed to play the solo part in Stairs' A Barrel of Money.

DELLA LA VERNE will be a member of Jennie Veermans' 12 P. M. company.

STANLEY MACY, who has been seriously ill for the past three months, has sufficiently recovered to go to the Adirondacks.

EVA DAVENPORT has gone to Boston to join the Fausine Hall Opera company.

MR. AND MRS. HAL CLARENDON are the proud possessors of a new daughter, born on Thursday last.

HENRY BACON has signed for Fanny Davenport's company.

FRANK I. FRAYNE will not star next season, but will look for an engagement.

E. B. JACK will spend the Summer at Ruzard's Bay.

HOMER MITCHELL is creating a very favorable impression by his work in the stock company at the Soldiers' Home, Dayton, Ohio.

WALTER SANFORD has changed the title of his play, Man to Man. It is now called The Power of Gold. It seems that the first title had been copyrighted some years ago by J. J. Spies.

EMILY RICE will again be the principal member of Harry Lacy's company next season.

BEN TUTTILL has been engaged by J. M. Hill to act as business manager for De Koven and Smith's The Fencing Master, the opera in which Marie Tempest is to star.

The Slocum Opera company, which was to have opened a Summer season at Schnader's Garden, St. Louis, failed to materialize. W. W. Morris' Imperial Opera company, of Chicago, is filling the time.

SVETIA GERISH returned from Europe on Saturday by the *Forest Rimaack*, after an extensive continental tour. She will probably be in the Casino company again next season.

GEORGE W. CHILDS says that in his youth he had many offers of free theatre tickets, but never accepted them. "There is a deep philosophy in this," comments the *Spirit of the Times*. "The person who accepts free admissions to a theatre is demoralized forever afterward, and is never willing to pay his way through life."

MAKIE TEMPEST is in Paris.

It is said that Edith Crane will not be E. S. Willard's leading lady next season. Marie Burroughs is reported to be re-engaged, in spite of the rumor that she meditated becoming a star.

Among the plays that the Kendalls will act in London next season is *The Wife*. It will be put on early in the Autumn.

ARLETHA DETCHON, who was once a member of Wallack's company, has been in London for two years, winning considerable celebrity as a drawing-room entertainer. Miss Detchon is coming here next season under Major Pond's direction.

The entertainment at the Madison Square roof garden is decidedly "tart," but the place is cool and pleasant, and it is frequented by a better class of people than are found at any of the open-air resorts.

Two experiments of keeping the regular variety show going all Summer at Pastor's is proving decidedly prosperous. Harry Sanderson is supplying excellent programmes during Mr. Pastor's absence abroad.

NATHAN MANAGER Pratt's pluck nor his money-bags can be expected to stand the strain of the bad business *The Robber of the Rhine* has had at the Fifth Avenue. The expenses are large and the losses have been great. The piece will come off on Saturday night. It is a pity that Mr. Pratt's liberality had not been bestowed upon a worthier work.

RODOLPH ARONSON sailed for England again on Saturday. He will return in less than a month. The object of his flying trip is said to be to secure Geraldine Umar as prima donna of the Casino company. Miss Umar is believed to be desirous of returning to New York.

The National Conservatory of Music of America, New York, of which Jeannette M. Thurber is president, and Edmund C. Stanton secretary, gives notice of its annual entrance examinations, which begin Sept. 12. The object of this institution is the advancement of music in the United States through the development of American talent. Those that pass the preliminary examination will enjoy the tuition of the best teachers that can be engaged, and, after graduation, will be afforded opportunities to make known their accomplishments, thus securing engagements. To all persons showing aptitude, tuition is given practically gratis. The nominal fees demanded as an additional stimulus to the students' industry are expended in furthering the usefulness of the institution. It is the desire of the board to gather from all parts of the United States pupils whose after labors will advance the cause of music.

The souvenir night of Jupiter at Palmer's, when silver bells were given to lady auditors, was marked by the presentation of a diamond horseshoe scarf-pin to the chief Bell of the occasion, Digby.

JOSEPH CALLAHAN played Shamus O'Brien at the Windsor last week for the benefit of the striking stonecutters.

MOSES REIS, of the Oil Circuit, has gone to Chicago on a two weeks' business trip.

BEAT WESNER and Annie E. Davis, respectively the juvenile man and the leading lady of Eunice Goodrich's company, were married last Tuesday at Madison, Wis., by Justice Wakeley. The witnesses were Mr. and Mrs. George C. Denton.

Last week's MIRROR contained the statement that the receipts of The Golden Giant company were attached at the Columbus Theatre, Harlem, on a private debt contracted by W. L. Lykens. The statement was an error. The debt was jointly contracted by Lykens and Huntington on behalf of the company.

It is not unlikely that Frank M. Wills will again be seen in conjunction with Henshaw and Ten Broeck—not as a partner in their business, however.

ARCHIE MACKENZIE will go in advance of Walter Sanford's My Jack company for fourteen weeks next season. Mr. Mackenzie will return to his old position with Fanny Davenport at the conclusion of that engagement.

WILLIAM STAFFORD will play the leading part in My Jack next season.

ARLETHA FITZ ALLEN, last season leading lady with Frederick Paulding, has been engaged for the Clay Clement company.

ARNEY, SCHROFFEL and GRAU will very likely make a good production of *Excelsior*, the greatest achievement of the Kralffy Brothers, at the Chicago Auditorium during the World's Fair. The famous Shaffer family of acrobats will be seen in it.

JAMES A. REILLY has completed arrangements to be under James E. Orr's direction next season. Mr. Orr is a member of the well-known firm of Williams and Orr, of Pittsburgh. Mr. Reilly will produce his new comedy, *A German Soldier*, written for him by Harry W. Emmett. He will sing six new songs in it, composed by Will Rossiter, of Chicago. Two complete sets of scenery will be carried, and there will be something in the way of a mechanical sensation. Mr. Reilly thinks the piece will be a go. Although it deals with the Franco-Prussian war there is no firing and no bloodshed. The scenes occur before and after a battle. The season will not begin until October, as Mr. Reilly does not wish to combat the election excitement.

MOLLIE THOMPSON will probably be a member of The Hoodo company.

EDWARD CHRISIE has been engaged for The Kid.

FRANK LAWTON, the whistler, who has made quite a hit on the Madison Square Roof Garden, has been engaged to appear in one of the Hoyt and Thomas companies next season.

LOTTIE WINNETT has returned to New York.

CHARLES M. CARTHY is spending the Summer at Asbury Park, N. J.

GEORGE HARRISON will manage one of Walter Sanford's companies.

CHARLES M. CAULL, manager of The Master and Man company, has taken a cottage at Sheepshead Bay for the Summer.

The music of Jupiter has been published.

H. C. MINER, the politician-manager of the dramatic profession, is the Tammany leader of the Eighth District. At the Chicago convention he was an alternate. When he went away he was a strong Hill man; he came back an enthusiastic advocate of Grover Cleveland. There is a strong probability that Mr. Miner will represent the Eighth District in Congress before long.

GEORGE J. GARDIN, the tenor, sailed for his home in Belfast on Thursday.

T. W. DENKINS, the partner of the Newell Brothers in the production of *The Operator*, has arrived from the West. He reports the outlook to be excellent, in spite of the floods. The crops are in fine condition. Throughout the West the feeling prevails that the excitement of the coming presidential campaign will be confined largely to the newspapers, and will not affect business so much as formerly.

In one respect the positions of traveling managers and theatre managers are reversed this Summer. Owing to the greatly reduced number of companies that will take the road next season and the lateness at which many of the tours will begin, open dates out-of-town are as plentiful as leaves in Vallambrosa. Theatre managers are becoming anxious on the score of filling time.

SIRIEN FINEK continues to wage a relentless war on the violators of the law against Sunday theatricals, in the *Spirit of the Times*. "What is the use of a law which is not enforced and so flagrantly violated?" he asks.

CHARLES FROHMAN's *Gloriana* company will leave for the Pacific coast next Saturday in a special car. The company will include Henrietta Crossman, E. J. Henley, Fred Bond, Edwin Stevens and May Robson. Mr. Stevens will appear in the *Jeantain-raiser*, The Major's Appointment.

A. H. FINEYER has been engaged as treasurer of the Bowdoin Square Theatre, Boston.

ERNEST INGERSOLL will be the leading man of the Marie Wainwright company. The son of Julian Magnus, the manager of the company, will make his first appearance on the stage in support of Miss Wainwright.

In the arena of the Wild West show in London, this week, a game of baseball will be played between a team of American actors and a team of American cowboys. The actors' nine will be captained by Barr McIntosh, and will include DeWolf Hopper, James T. Powers, Ned Cleary, Ed. and Sam Sothern, David Lyngworth, Howard Kyle and Nat Goodwin.

HARRY WILLIAMS has arranged with Will Rossiter, the Chicago music publisher, to publish all the new songs that Katie Emmett will sing in Killarney.

LOUISE GALLOWAY, remembered as the wail in *Lost* in New York during the past two seasons, is now a pupil of Eddie Collyer, who will fit her for a new dance suitable for the part of Taggs, in which she will be seen in Neil Burgess' County Fair next season.

WILLIAM L. MALLEY and Charles Lamb have joined hands, and next season will produce *A Fair Rebel*, the territorial rights to which they have secured from Edward R. Mawson. For this purpose Mr. Malley has resigned his place as manager of the Barry and Fay company. Mr. Lamb is well known as a son of the late comedian, Edward Lamb, and during the past season has been a member of Frank W. Sanger's Mr. Barnes of New York company.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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The Mirror Office is open and receives advertisements every Monday until 10:30 P. M. Advertisements may be sent by telegraph.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above average and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal*.

SPECIAL.

Every professional inserting a card of ten or more lines for three months or longer in this paper will receive a copy of THE MIRROR for the same period, without extra cost.

STEADY GROWTH.

IN the month of June, 1894, THE MIRROR published 69½ columns of advertisements. Last month it published 97½ columns of advertisements—an increase of 27½ columns.

THE MIRROR has the largest bona fide advertising patronage of any theatrical journal in America. It prints no "dead," "stretched," or unauthorized advertisements. It prints only live and honest advertisements, at regular schedule rates.

The steady growth of our advertising business is noteworthy. It has increased more than one-third during the past three months.

DRIVE OUT THE SWINDLERS.

IT is probable that the draft of the bill making it a misdemeanor for managers to swindle actors by engaging them under false representations and leaving them stranded on the road will be completed by ex-Judge Dittenhofer in time for publication in our next issue. In order that there may be no flaw in the proposed law, time is required to prepare it with the utmost care.

We have received assurances from many representative actors of their full sympathy and hearty support in the movement outlined in these columns last week. We are encouraged to believe that every professional, man or woman, that reads THE MIRROR will give all the assistance possible to achieve the object in view. We mean, on our part, to concentrate our energies upon it.

In these brief remarks, preliminary to active and practical work, it may be well to remove the possibility of any misunderstanding or misconception of the scope and purpose of the proposed legislation.

The measure is designed solely to reach and to punish the rascals that make it a business to prey upon actors; to lure them into engagements under specious promises and infamously false pretences as to pecuniary resources or substantial backing. It will not

restrain, embarrass or affect in any manner whatever managers with small capital or with no capital at all—provided they are honest in the representations they make to the actors they engage.

The theatrical bunco-steerers, sharks and confidence men that hitherto have traded on the credulity of their professional dupes, are responsible for untold misery and hardship. They are the enemies not only of actors but also of managers, and for the sake both of their victims and of the stage in general it is high time that the lawgivers should be asked to take cognizance of their nefarious operations.

In October last there were the names of 332 traveling companies in THE MIRROR'S Dates Ahead department. One hundred of these companies collapsed between October 1 and March 1. Thirty-five companies stranded in October, 25 in November, 14 in December, 18 in January and 5 in February. Doubtless the number of wrecks was in reality considerably greater, but these statistics are made up from THE MIRROR'S reports during the five months in question.

The majority of the companies, it will be noted, came to grief during the early weeks of the season. They were not equipped for even a brief struggle for existence. They died at the first gasp. These figures are significant, inasmuch as they show that more than twenty-five per cent. of all the theatrical ventures on the road in one season went to the wall.

Of course this startling record of instability and of failure is not altogether a record of wrong and dishonor. A fair proportion of the failures were honest failures, the managers paying their actors' salaries in full and giving the usual preliminary notice. But, on the other hand, too many of the disasters were attended with shameful circumstances; the so-called managers swindled the actors in their employ and abandoned them to destitution and all the sufferings that that condition implies.

The growth of theatrical swindling and the increasing boldness of theatrical swindlers is appalling. The evil must be stamped out, unless professionals are willing that the stage shall be overrun with sharpers and that they themselves shall continue to be victimized.

When the way has been pointed out and the means have been placed in their hands we confidently expect to see actors—not merely actors who have suffered from confidence games themselves, but all actors that consider the welfare of their brethren—unite in the task of securing an efficacious remedy.

THE FALL OUTLOOK.

THE preliminary Presidential agonies are over, and the dramatic profession, like other citizens, must face a long-drawn-out political campaign.

The coming season will have its drawbacks, but it will also have its benefits. With a wise respect for the traditions of presidential Autumns, managers will look carefully before they leap. Many who under other circumstances would hasten to go out will now hesitate to venture at all, while others possess themselves with patience and exploit guardedly after election, when they feel assured that the great electing public is quite ready for a "change of bill."

In these circumstances it is plain that the comparatively few companies that take the road before election will stand a good chance, because competition will be much lighter than usual; while those that take up later tours will be in good time to catch the patronage that will follow the reaction.

Therefore, while fewer actors may be employed than in normal seasons, it is plain that those that are fortunate enough to have engagements will probably enjoy prosperity.

PERSONAL.

MARSHALL.—Elisabeth Marbury is in Venice.
TANNER.—Cora Tanner will spend a portion of the Summer on a farm in Michigan with her family, and the rest of it at Lake Bomoseen, Vt.

LESLIE.—Amy Leslie (Mrs. Harry Brown), the brilliant Chicago critic and *feuilletoniste*, has come to New York for a short visit.

DITTENHOFER.—Judge A. J. Dittenhofer will sail for Germany next week for a brief but much-needed holiday.

HANLEY.—Mart Hanley has decided to spend his vacation in Europe.

RANDALL.—Adelaide Randall has resigned from the American Opera company. She is now on her way to Denver to fulfil an engagement there.

WHEATROFT.—Mr. and Mrs. Nelson Wheatroft are at the Atlantic Highlands.

BOOKS.—Joseph Brooks, manager of W. H. Crane, will sail to-morrow (Wednesday) on the City of New York.

FORREST.—Arthur Forrest has received several offers for next season, but the parts were not up to the standard. Mr. Forrest is ready to accept a Summer engagement, should one offer.

WILSON.—Francis Wilson has abandoned the idea of a trip to Japan, and will spend his vacation in Paris instead.

KIRK.—Lulu Klein has written and sold a four-act romantic play, the title of which is not yet announced.

RUSSELL.—A number of the Republican statesmen, who attended the National Convention at Minneapolis, were entertained by Mrs. Sol Smith Russell.

MILLER.—Agnes Miller, for several seasons the clever ingénue of A. M. Palmer's company, was engaged by Charles Frohman in London. She will make her first appearance with Frohman's comedians in *Settled Out of Court* at the Madison Square Theatre.

ALDRICH.—Mildred Aldrich, who has studied the stage and its people for twenty years, is to write on young theatrical people for the *Arena*.

ALDRICH.—Louis Aldrich is in Boston, where he will remain for several weeks.

BOUCAULT.—Louise Thorndyke Boucault will not "lead a company" that is to play at Saratoga this Summer, as announced by one of the evening penny papers. Mrs. Boucault has been in town for a fortnight. She has not re-engaged with Charles Frohman's company, because Mr. Frohman could not insure her a permanent position in New York. Mrs. Boucault will probably cross to Europe sometime this month.

SNADER.—E. L. Snader left for Ohio last week to spend a portion of the Summer on his farm at Clark's, with his mother.

GOLDEN.—Grace Golden has enhanced her reputation as a promising prima donna this Summer. As the chief figure in Harris, Britton and Dean's Opera company, she has won critical and popular commendation in Baltimore and Buffalo.

HALBE.—Louise Halbe, in company with her friends, Dr. and Mrs. Kane, sailed last Saturday by the *Alaska* for a couple of months' vacation in London and Paris.

PALMER.—A letter from A. M. Palmer says that the voyage across on the *Tenetic* was pleasant. "We are all very well, and the members of my party, without exception, enjoyed the trip very much, and proved themselves to be excellent sailors," he says.
ULMAR.—Color is given to the rumored engagement of Geraldine Ulmar by Rudolph Aronson in a dispatch from London which says that Miss Ulmar will no longer figure in the Lyric Theatre company, and that she will be succeeded by Sedohr Rhodes, another American.

WILDER.—Marshall P. Wilder writes enthusiastically of Craig-y-nos Castle, Mme. Patti-Nicolini's seat in Wales, where he has been a guest. During his sojourn there, the Patti Theatre was the scene of a novel entertainment, Mme. Patti-Nicolini, Mme. Weber, Stuart Thompson, George Bowen, and Fred. Downman taking the characters in the play of *Forsaken*, and the play being followed by solos, songs, and a monologue by W. F. Hulley, John Ridding, George H. Bowen, A. Wickenden, and Mr. Wilder. Patti gave Mr. Wilder a ruby scarf-pin set with diamonds.

EDLIFSON.—Alexander Salvini has engaged a young Boston novice, named Grace Edliffson, for his company next season. Miss Edliffson studied for the operatic stage. It was her ability as a violinist that attracted the attention of Napier Lothian, who advised her to go on the dramatic stage. Miss Edliffson will play in several of the pieces and when *Cavalleria Rusticana* is presented she will advertise that performance by conducting the orchestra. Miss Edliffson is said to bear a strong personal resemblance to Julia Marlowe.

S. GOODFRIEND.

The name of S. Goodfriend is more widely known in the newspaper world than it is in the theatrical world, and yet Mr. Goodfriend, whose portrait appears on the first page of this MIRROR, is closely identified with professional interests. He is the most skillful and successful press agent in New York.

Mr. Goodfriend was born in this city. He received his education in the public schools. He was graduated from the New York College, and, for a time, was a school teacher. Then he went out West, and engaged in mercantile pursuits. Finally, he drifted into journalistic work, and occupied positions on several Arizona newspapers. After that he became connected with the *San Francisco Chronicle*, and later with the *Chicago Tribune*.

Naturally, Mr. Goodfriend gravitated to

New York again, being a bright journalist, and he joined the staff of the *Evening Sun*, under Amos Cummings. During his stay in that office he received a rather extensive assignment—no less, in fact, than to report the tour around the world of the American baseball team.

Three years ago Mr. Goodfriend was engaged by Charles Frohman to take entire charge of that meteoric manager's press department. How well he has succeeded everybody who notes the amount of space devoted by the newspapers to Charles Frohman's ventures can bear witness. Mr. Goodfriend introduced new methods. He discarded the threadbare hyperbole of the old-time "boomer," and made it his business to furnish the papers with such matter as his long and practical experience in journalistic walks taught him that the newspapers were desirous to print.

His success brought him new clients. Digby Bell, DeWolf Hopper, Francis Wilson and other stars of "hustling" proclivities retaining Mr. Goodfriend's services. A few weeks ago he opened a general press bureau, and as now its facilities for work are taxed to the utmost, its projector may congratulate himself on possessing a unique and flourishing industry. Mr. Goodfriend continues to fill his old post with Charles Frohman, his new departure not having interfered with that enduring association.

AN AUDACIOUS THEFT.

THE MIRROR has called attention, from time to time, to cases of piracy disclosed in the rural regions of this State, but the most unblushing example of this kind is now recorded in Binghamton. One who advertises himself and his crew as "Charles J. Stevenson and his select company" appeared in that city at the Opera House, whose manager ought to have known the character of the people he was entertaining all of last week in a repertoire including *Lynwood*, *Miss Ticket-of-Leave Man*, *Tempted*, *Irish Hearts*, *Funch Arden*, *Uncle Dan*, *Divorced*, *Hoop of Gold*, *Mabel Heath*, and *Hazel Kirkle*. The last-named play, which opened the engagement, was advertised as "the beautiful Madison Square success," special attention was called in the bills to the scenery and costumes, and the management claimed that "the press are unanimous in the opinion that Mr. Stevenson is the only rival of C. W. Coudock in the part of Dunstan Kirkle." The prices were 10 to 20-30.

LETTER TO THE EDITOR.

A CORRECTION FROM LONDON.

GREEN-ROOF CLUB, LONDON, June 14, 1894.

To the Editor of the *Dramatic Mirror*:
Sir.—In your paper of June 1, I read a paragraph stating that Mr. Inigo Tyrrell has received the MS. of a play entitled *The Life We Live*, now running at the Princess Theatre, London. Will you kindly permit me to state that the play is my *exclusive* property, and the MS. must have been obtained by some dishonest person and forwarded to Mr. Tyrrell. I am yours faithfully,
CHARLES WARNER.

THE NEW MOVEMENT.

TO PROTECT ACTORS AGAINST SWINDLERS.
Brooklyn Times, June 2.

The recent collapse of a number of insufficiently backed companies, prominent among them the King Kaliko and Elysian troupes, has convinced THE DRAMATIC MIRROR that steps should be taken for the legal protection of confiding, ingenious and susceptible actors against swindling, heartless and reprehensible managers who have more daring than dollars and more cheek than capital. With that end in view THE MIRROR has requested ex-Judge Dittenhofer, the most noted of theatrical lawyers, to draw up a bill making such swindling a misdemeanor, punishable by fine and imprisonment.

Something of this kind is badly needed to protect actors. They are, as a class, the most gullible, near-sighted and unbusinesslike set of mortals under the sun. Musicians and stage-hands have formed societies for self protection, and as a result they invariably receive their pay for labor performed. It is entirely feasible for actors to do the same thing, but the dear, happy-go-lucky, improvident creatures couldn't be hauled into such a combination by oxen and derricks. They will sign with a penniless and unscrupulous manager, find themselves abandoned in distant cities, walk home, and cheerfully sign again with the very same manager, only to have their experiences repeated. It is not difficult to ascertain the exact financial standing of a theatrical company, for lithographers and printers do it every day, but that such a step is feasible never strikes the average actor.

"My dear boy," says the wildest manager, "I have the greatest angel yet." By "angel" he means his bet. "He's worth a million," owns half of Harlem, and has a mortgage on the other half. "About one actor in a hundred will venture to ask, 'Who is he?'" and when the manager replies, "You see, he doesn't want his name mentioned," the matter is considered satisfactorily settled, and a contract is signed on the spot.

Subsequently when business is bad and salaries are visionary, the actor goes cheerily along working for his board. "The angel backed out," wails the manager, and the explanation is quite satisfactory. The average actor is more easily hoodwinked than the veriest hussard who ever came to town, and he submits to a repetition of the operation any number of given times with the utmost complacency. He seems to expect it, and is not often disappointed.

As a matter of fact, one half of the successful attractions on the road start out with absurdly inadequate backing. They make money at the start and develop into substantial enterprises. It is all a matter of luck, and even when the circumstances are candidly explained there are plenty of actors entirely willing to take their chances.

In no profession is there so little business method brought to bear as in the "show business." The average manager does not know at the end of a season how much money he has in his pocket. He only knows how much he has in his pocket.

Until sound business principles are introduced into the theatrical trade no amount of legislation can prevent frequent collapses, and until actors do something to protect themselves salary days will continue to be few and far between.

EXTERMINATE THE SNEAKS AND TRAMPS.

Brooklyn Eagle, June 20.

Judge Dittenhofer has been engaged to draw a bill for the suppression of unreliable persons who engage actors to play and run away, leaving them unpaid. This kind of thing would insure arrest if it occurred in the dry goods trade, but actors seem to take it as among the disagreeable yet necessary incidents of their calling.

THE MIRROR, which will father the bill, says that it is time that actors were protected against the swarms of swindlers, and it is proposed that the robbery of actors shall be made a penal offense.

For the good name of the stage, not less for the prosperity and comfort of the people who play upon it, the sneaks and tramps who get a dishonest living through the needs or credulity of actors should be, to speak figuratively, exterminated.

THE WOMEN.



During the preliminary work of the Actors' Fund Fair Marie Hilford gave expression to the thought of many professionals in a letter to *THE MIRROR* which suggested the idea of forming a women's auxiliary association to aid in sustaining and administering the Fund.

In the present issue of this journal Miss Hilford—an actress who was one of the most active members of the Fair's Women's Executive Committee—signs a communication to the profession wherein she treats at length of this subject and asks those that sympathize with the project of forming a women's auxiliary association to give it their allegiance and to send their views and their suggestions to *THE MIRROR* that they may be given publicity.

I trust that Miss Hilford's appeal will be heeded and that the plan will be defined and discussed so thoroughly that when Autumn has come the matter will be in a proper condition to lay before the Fund Association.

That our women are qualified and willing to take an active part in promoting the Fund's interests and in sharing, or enlarging the scope of the duties connected with its management no one can gainsay, in view of what they did to make the Fair an immense success. It could not have been such a triumph without their co-operation.

To quote from President Palmer's annual address: "The hard labor, without which this Fair would have been an impossibility, was done by the women, and by the women alone."

In the same address the President touched upon the question of our women taking a direct part in the Fund's affairs. These were his words:

Another benefit is the lessons we have learned regarding the powerful influence that may be exerted by women in the affairs of our Association. Hitherto they have had too little to do with it, and too little knowledge even of its aims and its methods. With their active help it is not too much to say that its power for good should be speedily increased. I sincerely hope that from this time forward they will feel that the Fund is, in a sense, at least, their own. And in the not distant future I hope they will have (as they certainly ought to have) a share in its government.

The applause that greeted the foregoing suggestion told clearly that it coincided with the wishes of the large professional gathering to which it was addressed.

Women are capable not only of executing but of governing, especially in cases where a demand is made upon the sensibilities and the sympathies.

Many of the largest and most successful hospitals and philanthropic institutions of this city are controlled or directed by female boards, assisted by advisory committees consisting of men.

The Women's Christian Temperance Union is a notable illustration of American women's capacity for conducting great moral movements. It has just completed in Chicago a great "Temperance Temple." That most substantial of the Windy City's sky-scrapers cost more than a million dollars, and as a writer in one of the magazines truly says, "It is one of the phenomena marking the elevation of the sex under the sunshines of Western freedom and prosperity."

Instances of women's achievements in ambitious charitable works could be multiplied, but there is no need to call specific attention to them when we have a recent and a convincing example in the great Fair.

The women of the stage—the women for whom Miss Hilford speaks—are unselfish in their wishes. They have no desire to disturb the present excellent arrangements by which the Fund's affairs are supervised and directed by a body of experienced, trusted, representative men.

They ask simply to be given certain duties to perform—duties for which they are peculiarly fitted. They ask to be given a share in the practical work of the Fund, and to be permitted to increase the blessings it confers, and to seek out new ways to do good in the profession.

They are moved by an unselfish spirit. They do not come forward to say: "Here, we've done a lot for the Fund; now what is the Fund going to do for us?"

They do not wish to stir up dissensions; or to conspire to put efficient men out of office; or to elect a female Board of Trustees (although, as a matter of fact, there is no reason—whether of policy or of privilege—why several clear-headed, capable women should not be placed on the Board at some future time); or to do anything of an aggressive or revolutionary character.

They are in no sense in favor of the haphazard suggestions that have been thrown out by the organ of the late "opposition" of the Fair in one of its desperate efforts to recover lost ground.

They are quite able to speak for themselves. If a mouthpiece should be required, they are not likely to select a paper that was busily engaged in depreciating and insulting the en-

tire stage sisterhood not longer ago than three months.

The desirability of having our women participate in the Fund's activities will be conceded readily by everyone, I think. The question, therefore, is one of practicality.

In what way can the women best serve the Fund?

Miss Hilford's plan of a Women's Auxiliary Association, having its own officers and its own committees, commissioned to perform certain specific duties under the instructions and the directions of the Board of Trustees of the Fund Association, possesses many recommendations.

In the first place, the Auxiliary would increase the revenues of the Fund by increasing the membership. Composed of women exclusively it would enlist the interest of women—a feature of attraction that the Fund Association now lacks.

The need of women in dispensing the Fund's charities has been felt for many years. I know by personal experience as a former member of the executive committee that many applications for relief are received from women that women are better qualified to investigate and to act upon than are men.

If the proposed Women's Auxiliary did nothing else except to report upon the merits of all such applications its establishment would be justified. But in many other directions it could be of sound, practical use.

Suggestions, criticisms, endorsements, ideas on the subject of Miss Hilford's proposal are invited from the women of the stage.

CHARLES FROHMAN'S DRAG-NET.

The return of Charles Frohman from Europe was the signal for a throng at his offices on Broadway, but to visitors of a tentative turn a placard that was early displayed offered discouragement. This was to the effect that all engagements for the season had been perfected, and therefore that interviews that did not relate to finished plans would be discouraged. Nevertheless, the outer sanctum was well peopled all the week, the place appearing to be a sort of recess of the Rialto; for Mr. Frohman's assured forces constitute no small contingent of the army of players in town.

Questioned by a *MIRROR* representative, Mr. Frohman said: "The new Empire Theatre, adjoining the *Munson* offices, will be opened with an American play now being written. Oscar Wilde's *Lady Windermere's Fan*, which is the most striking dramatic success of the London season, will be the second venture at this theatre, and Mr. Wilde, who says he will be glad to renew his experiences with New York, will attend the event.

"The stock company that is to be permanently located in the Empire is now in San Francisco, but will be in Chicago in August, and will there open a new theatre with a new play by Jerome K. Jerome. On their return to New York they will open the Empire with the new American play spoken of.

"In August I shall occupy the Madison Square Theatre, presenting *Settled Out of Court* there with a company that I am now organizing. Another company will support John Drew, and still another will appear in Bronson Howard's new play at Palmer's in November.

"The play in which John Drew will appear, written by Bisson and Carré—of which I have only seen two acts—will be a farce-comedy. It is my intention to present Mr. Drew only in comedy next season, but thereafter he will be seen in serious and more pretensions work.

"I shall get the next play that goes on at the Paris Vaudeville from Bisson's hand. Among the plays that I secured at Paris is *Monsieur Chasse*, which has made a great hit at the Palais-Royal. A comedy will be written for me by the authors of *Miss Helyett*, and for the company in which Johnstone Bennett appears Sims and Raleigh will furnish a piece. I have purchased the comedy without words, called *La Statue du Commandeur*, a novelty which has not only had a great run in Paris, but is now very successful at the Prince of Wales' in London, and for the production of which in this country I shall bring over the French artists that acted it in Paris. I have with me a comedy written to my order by Sardou, for all of whose future work, except such plays as he may write for Sarah Bernhardt, I hold a first option. Sardou is at this time at work on a new and dramatic play for me. And I have the same rights in the comedies of Alexander Bisson, from whom I have secured the comedy running now over six months at the Vaudeville, which William Gillette is adapting for production at the Madison Square in August.

"Audran has agreed to write an overture to be played on the opening night of the Empire, to be called 'The Empire'.

"My season at the Columbia Theatre, Boston, will open in September with a new English comedy called *The New Wing*, which will be followed by an American play by Augustus Thomas, entitled *Surrender*.

"American plays, especially the works of Belasco and DeMille, will have an opportunity not heretofore granted in London. I have arranged to produce *Men and Women* in that city, and shall next season myself manage *The Lost Paradise* there. Mr. and Mrs. Kendal will produce *The Wife at the Prince of Wales*. Yes, I have engaged Lottie Collins. She will appear most of the time in New York, but I have not yet decided how best to introduce her."

IT WAS NOT TRUE.

"Yes," said Manager Frank W. Sanger to a *MIRROR* reporter. "I saw the published report that I had sold my interest in the Broadway Theatre to T. Henry French. In fact, that was the very first intelligence I had of any such transaction. I am free to say that any one who wants my stock in that company can buy it, provided I can get my price for it; but it has not been sold to anybody, and I am at present quite satisfied with it."

CHIEF OF THE TOWN.

GEORGE L. SMITH will act as business manager for Clay Clement next season.

VIRGINIA BRAY has been engaged by Charles A. Gardner. Miss Bray will not be seen in the Union Square production of *Fatherland*.

LOW WARD has engaged Randolph Murray for J. W. Summers' company.

LUKE LORENG will be a member of Milton Nobles' company.

J. K. APPELBERG and his wife, professionally known as Eleanor Wilton, are spending the Summer at Hendersonville, Tenn.

FANNY DAVENPORT and her husband, Melbourne McDowell, sailed for Europe by the *Columbia* last Thursday.

The youngest son of Frederick Warde, the tragedian, not yet nineteen years old, will make his professional debut in his father's company next season. His name is Ernest Charles Warde, and his stage name will be Ernest Charles. Young Warde has attained prominence as an amateur in Brooklyn.

Mrs. JAMES A. REPLEY, wife of the popular German dialect comedian, may become a millionaire. If she can prove her heirship to a waiting fortune in California—and she thinks that her claim is valid—she will secure about two millions.

JESSIE STONEY, whose marriage with Edward Paulton was announced in *THE MIRROR* last week, first attracted attention for her work as Agnes in *The Henrietta*, with Robson and Crane. Mr. Paulton is the son of Harry Paulton, the comedian, and with his father has won attention as an adapter and writer of plays and operas.

It is evident from the attitude of the daily press, and from the expressions of voluntary correspondents on the subject, that the fight against Gerryism, started by *THE MIRROR*, has features of popularity as well as of justice.

AUGUSTIN DALY, upon invitation of the managers of the World's Fair, will give an open-air representation of *As You Like It* for the benefit of the Columbian Exhibition. Senator Farwell's country seat, twenty-eight miles from Chicago, will be the site of the play.

Mrs. KATE JEPHSON'S suit to recover \$350 from Robert Fulford is before Judge Bookstaver in the Court of Common Pleas. The plaintiff engaged to play an Irish character in *The Deacon's Daughter*, of which Annie Pixley, Mr. Fulford's wife, was the star, at a salary of \$35 a week, for ten weeks. After two rehearsals, at which Mrs. Jephson claims she merely read her part, she was discharged. The defense is that she was not competent.

A *PARA-KAHI* in a *Kearney, Neb.*, paper of June 17 says: "Frank P. Wills' *Two Old Cronies* company, which was to show at the Opera House, last night, failed to appear. No information can be had of their whereabouts, but they are supposed to have stranded somewhere in the West."

HARRY W. FENWICK and Lida McMillan have signed with Malley and Lamb for the Fair Rebel company. Miss McMillan will play the part originated by Fanny Gillette. Mr. Fenwick and Miss McMillan are spending the Summer at Pleasant Villa, Mamaronck, N. Y.

C. B. CRINE says that Mons. Dufour and Mlle. Hartley, who last night introduced "Ta-ra-boom-de-ay" to the audience at Koster and Bial's, receive only \$500 per week. It remains to be seen whether Lottie Collins can impart an added value to the song in sympathy with her alleged larger salary when she comes.

E. L. SNAPE recovered the sum of \$112, which had been attached by a man named Smith at the Columbus Theatre, Harlem, a week ago last Saturday, and distributed it among the members of the *Golden Giant* company.

The season of Ramsay Morris' Comedy company will open in October. The members of the organization include George Giddens, John Glendinning, Edgar Norton, Reub. Pax, John J. Coleman, John Carlon, Harry Pierson, Elsie De Wolfe, Mrs. E. J. Phillips, Mary Penfield, and Helen Stockwell.

ERNEST BARTRAM has been re-engaged for the part of Mr. Firman in *D. Bill* next season. Mr. Bartram has won deserved credit for his excellent performance of this character.

JAMES ALDRICH LIBBEY has signed with the Thomas O. Seabrooke Opera company for the tenor role in *The Isle of Champagne*. His engagement will begin on Aug. 15. Mr. Libbey is one of *THE MIRROR*'s professional advertisers.

LAST week Harris, Britton and Dean's Opera company began a five weeks' engagement at the Star Theatre, Buffalo. *Clover* was the opening bill, and the performance scored a decided success.

At the Orpheum in San Francisco an effort is to be made to present a better class of attractions than heretofore. Its stage is now occupied by the Arcarez Hermanos Spanish Opera company, consisting of seventy-five performers, including a ballet. The repertoire of the company includes a variety of pieces, ranging from *Carmen* to a species of Spanish vaudeville.

The favor with which Miss Helyett—or, perhaps, the curiosity with which Mrs. Carter—has been received at Chicago has led to an extension of the season of that attraction at the Columbia Theatre, at the expense of other engagements, which have been canceled.

GEORGE DREW BARRYMORE and Joseph Holland will play the leading parts in the new comedy, *Settled Out of Court*, which Charles Frohman will put on at the Madison Square Theatre on Aug. 5.

The suit brought by Horace Wall against Harry Lacy for salary alleged to be due him was tried on Thursday last. The case was won by Mr. Lacy.

CONSTANCE HAMILTON will be a member of Walker Whiteside's company next season.

JOSEPH HARWORTH's season will open on Sept. 10.

SVENSTEN CORNISH, who has been a member of one of the numerous Summer opera companies playing in Cleveland, has returned to this city.

THOMAS O'BRIEN has signed with the Nellie McHenry company.

DR. CARVER has made a hit in San Francisco with his *Wild West* play, *The Scout*, originally produced in Australia.

EDWIN STEVENS, the operatic comedian, has been engaged by Charles Frohman. Mr. Stevens will go to California with the *Gloriana* company next week.

JOHN T. KELLY has bought a pair of bay horses that are said to travel a mile in 2:22.

OSCAR HAUSERMANN will sail for Europe on June 20.

LUZIE ANNANDALE, Louise Royce, Emma Bloodgood, Fred Frear, William Prustie, Charles Meyers, H. M. Ravenscroft, and Annie Meyers will be members of *The Tar and Tartar* company.

GEORGE E. CURRINGHAM was arrested in Troy last Tuesday, on a charge of abducting his three-year-old daughter. His wife, Carrie Cunningham, a singer, was the complainant. The father alleged that the mother was not a proper custodian of the little one, and the case was adjourned.

Paris's Carnival of Venice, at West Brighton, was added to the out-door spectacles Monday night. The processional and tableau features won approval, and a lagoon three hundred feet long and two hundred feet wide afforded space for a realistic gondola display. Five hundred men and two hundred women take part in the spectacle.

The season of Agnes Huntington's Opera company closed in Chicago on June 18.

SAUL E. GLADDING has signed for next season with Thomas and Lee's *The Khedive* company. Miss Gladding will spend the Summer at Nantasket Beach.

The Edgar Strakosch Comic Opera company, which opened its season at the Star Theatre, Buffalo, May 23, and played in that city to excellent business, is filling a long engagement at Schlitz Park, Milwaukee. Mr. Strakosch's company is one of the strongest for comic opera recently organized, and in fact more than equals some of those organized for Winter work. It has its own orchestra and a chorus of thirty voices, and includes these singers: Laura Millard, Alice Carle, Rose Leighton, Marguerite Eisfeldt, Miss De Lorme, Harry DeLorme, William Broderick, Charles A. Bigelow, W. H. Fitzgerald, Miles Parker, Paul Renard, Burton Culver, John Lang and J. R. Riversdale. The repertoire consists of *The Gypsy Baron*, *Nana*, *Dorothy*, *Merry War*, *The Gondoliers*, *The Musketeers*, *Mikado*, *Indigo*, *Ermione*, *Gasperone*, *Les Dragons*, etc., and new operas are constantly added.

VAN DYKE, the Belgian tenor, who will sing in Bayreuth this Summer, has been engaged to sing twelve times in New York next season, for which it is said he will receive \$2,000 a night.

CARMENCITA has signed a contract with Koster and Bial to reappear at their resort for one year, beginning Jan. 1 next.

The Arion Society left for Europe on Saturday for a tour of the principal cities of Germany and Austria, sailing on the *Wiand*. The party numbered more than two hundred, of whom sixty-five are to take part in concerts, including Maude Powell, violinist; Franz Kummel, pianist; William Rieger and Frederick Gillette, tenors; Franz Remmeria, basso, and H. Hermann, baritone. The expenses are expected to reach \$20,000, of which sum \$15,000 has been subscribed by the wealthy members of the society. All the concerts given during the tour will be for the charities of the towns visited. Richard Weinacht will have charge of the travelers, who will make excursions along the Rhine and to many places of interest.

A CARLOAD of scenery belonging to the Duff Opera company has been advertised by the Pennsylvania Railroad company to be sold at auction on July 7, to satisfy a claim of more than \$300. As the scenery is old, the supposition is that the opera company will bid it in for a small sum.

MARION ELMORE, who has been laid up fourteen weeks with a broken ankle in this city, appears in Rosedale at the Bijou, Minneapolis. According to the *Tribune* of that city Miss Elmore will sue the manager of *A Mile a Minute*, during her appearance in which piece she met with the accident, for \$10,000 damages.

The Shakespeare Society, of New York, on the completion of its *Bankside Shakespeare* in August, proposes to immediately issue a Concordance of its line notation with the notation of *The Globe* and *The Cambridge Shakespeare*, and a complete index of the *Bankside Introduction*, to enable those who were unable to obtain one of the five hundred sets of the *Bankside Shakespeare* to still possess the key to its unique line notation and subjects treated. A few extra copies of this *Index Concordance* will be issued. As the volume, like the *Bankside*, will be letterpress only, and no copies will be printed except for the five hundred regular subscribers and to fill advance cash orders, subscriptions, to be registered, must be sent at once to L. L. Lawrence, P. O. Box 323, Westfield, N. J. Students will find this proposed volume a Concordance to the *First Folio* and *First Quarto* texts, when used either with the *Bankside*, *Globe*, or *Cambridge* editions, or with any edition which follows the *Globe* notation.

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THE LAW AND STAGE CHILDREN.

The test of section 292 of the Penal Code by ex-Judge Dittenhofer, appearing for little Mildred Ewer (La Regalencia) and her mother in defence of a charge made by the Gerry Society under that statute, came before Justice Andrews of the Supreme Court on Friday. The preliminaries of the case, and the appearance of this child at the Broadway Theatre, were chronicled in *The Mirror* last week.

In his statements of the facts, Judge Dittenhofer said that it was admitted that the performance at the Broadway Theatre was a reputable one, that the theatre is a reputable theatre, and the manager a man of respectability; and that there is no pretence that the dance or exhibition was dangerous or injurious to the life, limb, health or morals of the child. He then discussed the constitutionality of the act in question under two heads—first, as being an unjustifiable infringement upon the right of parents to the custody and services of their infant children; and second, as being violative of the infant's liberty as guaranteed by the constitution. In epitome, Judge Dittenhofer's points were as follows:

The act unwarrentably deprives a citizen of his rights and privileges, and infringes upon a parent's right to the custody and services of his child. It will be noticed that the act prevents the employment of a child in any indecent or immoral exhibition or practice, or in any practice or exhibition dangerous or injurious to the life, limb, health or morals of the child. As to the power of the Legislature thus to protect an infant against immorality and danger to its health and morals there is no doubt. But can the Legislature go further and take from the parent the right to employ a child in a lawful occupation, not indecent or immoral, and not dangerous or injurious to the life, limb, health or morals of the child?

The parent is the natural guardian, and entitled by the laws of nature to the custody of his or her child. The duty to maintain and educate a child is correlative to the right to the custody and services of the child. (Ramsay vs. Ramsay, 23 N. E. Rep. 69.) The Legislature cannot arbitrarily and without cause take from the parent the custody of his child; and no more can the State arbitrarily deprive the parents of right to the service of a child. When the father seeks to place the child at a trade or employment which endangers its health or morals, the State, protecting those who cannot protect themselves, can interfere to prevent the employment. But what we insist upon is that the natural right of a parent to the services of a child cannot be arbitrarily taken from him by an act declaring that it shall not appear in a lawful occupation—such as a theatrical exhibition—or that it shall not take part in a dance that does not affect its life, health or morals.

Judge Dittenhofer cites many cases to show the English law as to custody of children, and to show that parental authority is only to be interfered with when such interference is shown to be essential for the safety and welfare of the child; and then proceeds to cite analogous matters in the administration of the law in this country. A question came up in *The People vs. Turner*, 55 Ill. 280, where an infant was committed to a reformatory under an act which gave the police magistrate authority to commit any boy or girl within the ages of six and sixteen years who was destitute of parental care, or was growing up in mendicancy, ignorance, idleness, or vice. In concluding that that act was unconstitutional, the court said:

"The contingencies enumerated, upon the happening of either of which the power may be exercised, are vagrancy, destitution of proper parental care, mendicancy, ignorance, idleness or vice. Upon proof of any one the child is deprived of parents and home and friends and confined for more than half of an ordinary lifetime. It is claimed that the law is administered for the moral welfare and intellectual improvement of the minor and the good of society. From the record before us we know nothing of the management. We are only informed that the father desires the custody of his child, and that he is restrained of his liberty. Therefore, we can only look at the language of the law and the power granted. What is proper parental care? The best and kindest parents would differ in the estimate to solve the question. No two seriously agree. And when we consider the watchful supervision which is so unenviable over the domestic affairs of others, the conclusion is forced upon us that there is not a child in the land who could not be proved by two or more witnesses to be in this condition. . . . Acts wholly innocent in the estimation of many good men would, according to the code of ethics of others, show fearful depravity. What is the standard to be? What extent of enlightenment, what amount of industry, what degree of virtue will save from threatened imprisonment?"

The endorsement by Judge Redfield of the holding in the above case is quoted by Judge Dittenhofer, who says:

"In the case at the bar the violation of constitutional rights is even greater, for here not only can the infant be committed to a reformatory institution and its parent confined to prison, but the offense is not even disguised, as in the Illinois statute, under a claim that it is limited to cases where the child is destitute of proper parental care and is growing up in mendicancy, ignorance, idleness and vice. Here this punishment follows simply because the parent has exercised her natural right to permit the child to take part in a lawful and legitimate occupation, comendably not injurious to its health or morals."

The case of *The People vs. Mead*, 24 Abb. New Cases, 357, is relied upon by the Gerry Society. In that case the constitutionality of the law was not passed upon.

"If we wanted an authority to demonstrate how clearly violative of constitutional rights this act is," says Judge Dittenhofer, "we would refer to that case."

On our part we say that, on the case of *The People vs. Mead*, for it holds that conviction must follow on proof simply of the appearance of a child in a theatrical exhibition. If this act is a valid exercise of legislative power, no act may be passed preventing infants below sixteen years of age engaging in any trade or occupation, and what would there be to prevent the Legislature from doing the age at twenty, and providing that no infant under the age of twenty-one years shall be employed in any trade or occupation, and that a parent who permits it shall be guilty of a misdemeanor, subjecting him to imprisonment and the child to the custody of a reformatory institution? If the State has that power, what are its limitations? Can it go further, and direct what hour a child shall be compelled to go to bed and rise in the morning, under the plea of a concern for its health? Can it pass an act directing what kind of food it shall eat? In other words, can it absolutely destroy the relationship of parent and child and make every infant a ward of the State and a stranger to its parents? . . . To hold that every theatrical exhibition is immoral or injurious to a child would necessarily involve the finding that every one who attends a theatrical exhibition encourages the doing of a thing that is immoral and injurious.

In his second point, Judge Dittenhofer contends that the act is not a valid exercise of the police power of the State. Where an act does not purport to be a regulation aimed at the public health, it cannot be sustained as a police law. A provision that a person shall not engage in a particular business which is lawful in itself, and not harmful, in which

children over the age of sixteen may lawfully engage, clearly does not serve to protect public health, comfort, or safety. The rights of persons and property cannot be invaded under the guise of a police regulation for the protection of health when it is manifest that such is not the object of the regulation. . . . It cannot be seriously argued that a law prohibiting a child from pursuing a certain trade, without regard to its effects upon its health, is an exercise of the police power. That the provision of the act under discussion is not aimed at the protection of the health or morals of children, is evident from the face of the act itself, for in a separate subdivision it forbids an exhibition or dance which will affect the health or morals of the child. In other words, the act first declares that every performance by a child which affects its morals or health shall be punishable, and then further declares that theatrical exhibitions and dances that do not affect its health or morals shall be likewise punished. If theatrical exhibitions and the prohibition against dancing had not been expressly mentioned in the act, subdivisions 4 and 5 would protect the infant against the danger to its health or morals. But it would seem that in order to prohibit a performance not injurious to its health or morals, special provision was made to prohibit an appearance in a lawful, harmless theatrical exhibition or dance.

In his third point, Judge Dittenhofer claims that the act is a violation of the liberty secured to the infant by the constitution, and after the citation of several authorities he concludes: "An infant under the age of sixteen is placed under a ban and prohibited from following this lawful avocation which is open to the infant of sixteen or over. The crime, then, consists not in being a dancer, or a theatrical performer, but in being under the age of sixteen."

His final point is that if the provision of the act forbidding dancing can be saved at all, it can only be by construing the term "dancer" to refer to a rope or wire dancer. In support of this, Judge Dittenhofer says the verbiage of the statute is a survival of an older law which was intended to prevent the employment of children in dangerous acrobatic feats, etc.

The claim put forth by Mr. Gerry, under the law which authorized the arrest, was that dancing on the stage at night, thinly clad, in a theatre where draughts are incessant and where the exertion of the performance constantly overheats the system and renders the exposure more dangerous, children are in very great danger of disease. Encores often compel additional exertions, until, at the close of the performance, tired, worn out, the child goes through the cold and wet of the streets to gain such little sleep as the late hour and its exhausted system permit.

In a supplementary brief Judge Dittenhofer answers this by saying that this question does not arise in this case, which is before court on a claim that the law is unconstitutional; and that if it were pertinent it would be easy to show that these alleged ill results entirely in the imagination. Further than this, if cases arise where such injury may occur, the other provisions of the Penal Code are sufficiently comprehensive to cover them.

THE POWER OF GOLD.

Walter Sanford has changed the title of the new play he is to present next season. It was to have gone out under the name of *Man to Man*. Owing to the interference on the part of J. J. Spies (who is the owner of a copyrighted play bearing that title) the piece will now be called *The Power of Gold*. Mr. Sanford is spending a good deal of money on this, his latest effort. The scenery, which is being painted by Harley Merry and Young of the Broadway Theatre, will be magnificent. One scene in particular—the Regent's Canal—will be a masterpiece.

A MANAGERIAL CORPORATION.

"It is an entirely new departure in the amusement field," said T. E. Mills to a *Mirror* reporter, speaking of the New York Managers' Amusement Syndicate. "The company has been incorporated under the laws of the State of Connecticut with a capital of \$50,000, twenty per cent. of which has to be paid in cash before the articles of association are recorded. All requirements of the law have been complied with, and the Syndicate is now ready to do business."

"The object is to consolidate capital and different theatrical interests, and the stock will only be in the hands of printers, authors, artists, and managers who are practically interested in theatrical matters."

"The Syndicate will neither buy plays nor build theatres the first year, as it has sufficient material for the coming season, but the stock will be increased from time to time, as the magnitude of the corporation's affairs demand."

"Scenery will be carried for every production and anything else that will tend to perfect the different presentations. Particular attention will be given to the selection of artists, and none without a recognized standing will be employed."

Mr. Mills has charge of the Syndicate's booking department, at 1432 Broadway. He says it is evident that the first attraction, *The Plaster's Daughter*, is a desirable one, as the leading theatres are anxious to secure it, and the greater part of the season has already been booked.

THE CLAY CLEMENT COMPANY.

Adelaide Fitz Allen, formerly playing leads with Daniel Rindmann, a studios, versatile and popular actress, has been engaged to support Clay Clement next season. The others of this company are Karra Kerwin, Effie Cutler, Edith Talbot, Stephen Wright, William H. Leyden, L. F. Rand, Bertram Hood, W. J. Sturgeon, Conrad Cantan,

Arthur Willings, H. A. Naylor, W. H. Storm, Julian T. Geiger, and Frank A. Friend, with George Smith as business manager.

Such an organization, inspired by the work and success of a rising artist like Mr. Clement, must succeed.

Mr. Clement leaves for Chicago to-day, and will spend a month fishing in Wisconsin. The season of the company will be made mainly in the South and West. An engagement of two weeks will be played in Chicago and several Eastern cities, among them New York, will be visited late in the season.

Mr. Clement won high praise in *Hamlet* and *The Bells* last season. He will add a fine production of *Narcisse*, and will be seen in all of these plays in this city.

DOROTHY DORR'S VISIT.

Dorothy Dorr, who has returned to New York after a two years' absence in England, chatted about her experiences with a *Mirror* reporter shortly after landing from the *City of Paris*.

"I was fortunate in making a years' agreement with Mr. Thorne, of the Vandeville Theatre, for leading parts. The plays in which I appeared were *Diamond Mine*, *The Honorable Herbert*, *Money*, *Saints and Sinners* and a new comedy, *Happy Returns*. My work had all been emotional and I was dubious as to comedy, but I made more of a success in it than I had hoped. I also had the pleasure of appearing at the Princess' in *Strathgovan* in a lovely part that I liked very much."

"My stay in London was exceedingly pleasant and as the beginning there was so auspicious, it is evidently the place for me to finish my studies. I have two ambitions: one to play a part in the French and the other—please don't laugh—is to do a play with a part that offers an opportunity to introduce some strong dramatic singing."

"I shall remain until September and then go back for another season in London. Afterward I hope to return to America and show my friends what progress I have made. I cannot speak too highly of the kindness I received in England, both on and off the stage."

"For the present I shall spend a few days here; then I shall go to the country to recreate until the time comes to bid America adieu."

On Sunday evening Miss Dorr had the misfortune to fall and sprain her ankle on the steps of her house. The doctor says that the injury is not serious, and that she will be able to walk again in a few days.

OBITUARY.

Gertrude James (Mrs. Campbell) died at her home, No. 11, Sixth Avenue, Wednesday, and was buried at Greenwood on Friday. Her maiden name was Bryant, and she was born in Savannah, Ga., in 1825. Her dancing won her favor at the National Theatre along in the forties. It was then the programme of the New York theatres—the Chatham, the National and the Bowers—to play several pieces during an evening, and fill the intervals with dancing. Gertrude James won her popularity in these "watts." She made her debut at the Philadelphia National under Wever's management as a fairy in *The King of the Mist*, and her first metropolitan appearance was at Barnum's Museum. In 1850 she first appeared as an actress, as Catherine Kiefer in *Lola Montez*. She was in the Old Bowery under Hamblin when Uncle Tom's Cabin was first put on and played *Topsy*, at the same time appearing in dances between the pieces. Her last appearance was in 1894 at the Winter Garden, the occasion being for her benefit. Late in that year she married Cornelius W. Campbell, who had just returned from California with what was considered a fortune in those days—\$25,000. She never returned to the stage. Mrs. Campbell had eight children, five being still alive. Two daughters, Helen and Gertrude, are on the stage. One, Helen Russell, was two years with Wallack's company and is now in Boston. Gertrude is in Chicago.

The body of Marc J. Pendleton, the well-known actor, was found in Wade Park, Cleveland, O., on June 25, with a revolver and a bottle of chloroform by its side. A letter to his wife found in the pocket of the dead man proved it to be a case of suicide. The deceased was forty-three years old, and was born in Iowa City. In 1876 he clandestinely married Alice Worthington, daughter of George Worthington, a millionaire of Cleveland. His wife's parents became reconciled to the event, and at their request he retired from the stage for a time, but returning to it he supported Joseph Jefferson, Clara Morris, and other noted actors. Again retiring, Mr. Pendleton with his wife and four children took up residence in Cleveland. Last December he suffered a stroke of paralysis, from which he never recovered. He learned that his case was incurable, and that insanity was imminent, and was very dependent. He had suffered several lapses of memory, not being able to recognize his children at times. A physician was in constant attendance upon him, but he was permitted to take a walk alone on the morning of his death, and suicide was the result.

Ledia Foote, long a famous actress, recently died in London aged fifty years. She was a niece of Mrs. Keely, the oldest actress living, and her right name was Lege. Miss Foote first appeared on the stage as a child in 1852, and from that year until 1876 she continued before the footlights playing in nearly all the London theatres. She originated many leading roles, and was the original Esther Eccles in *Caste*.

THE LINE OF LAKES.

The above name has been applied to the Wisconsin Central Lines on account of the large number of lakes and summer resorts tributary to its lines. Among some of the well-known summer resorts are Fox Lake, Ill., Lake Villa, Ill., Waukegan, Waukegan, Cedar Lake, Neenah, Waupaca, Pinedale, Butternut and Ashland, Wis. These lakes abound in numerous species of fish, such as black bass, rock bass, pickerel, blue perch, muskellunge, white perch, etc. There is also an abundance of game, such as ducks, geese, quail, snipe, etc. In the grandeur of her scenery, the charming beauty of her rustic landscapes and the rare perfection of her summer climate, the State of Wisconsin is acknowledged to be without a peer in the Union. Her fame as a refreshing retreat for the overheated, careworn inhabitants of the great cities during the midsummer months, has extended southward as far as the Gulf of Mexico and eastward to the Atlantic. Pamphlets giving valuable information can be obtained free upon application to G. E. Fitch, G. E. A., New York, N. Y., or James C. Pond, General Passenger and Ticket Agent, Chicago, Ill.

FLORENCE ELLIS will return to the stage next season. She will appear in an original Irish musical comedy as a peasant girl, a Dublin car driver, and an Irish society lady. Selections from Moore's melodies and other Irish songs, humorous and sentimental, will be a feature of the piece. As the heroine, Miss Ellis will give a spirited display of horse-manship, the part requiring her stead to keep a gate as she appears upon the scene to rescue her lover.

HATTERS OF FATE.

May Wheeler, for the past two seasons leading woman in the Mr. Barnes of New York company, is at liberty.

Louise Royce has been engaged as prima donna for the Tar and Tartar company.

Joseph Cusack is at liberty for old men parts. He may be addressed in case of this office.

Handie Dudley is at liberty for comedy, ingenué, or leading juvenile roles.

Managers Line and Gordon, of the Opera House, at Upper Sandusky, O., are now looking attractions for next season. Only one show a week will be played.

Fannie Hatchelder will remain at Harrigan's next season, playing the leading juvenile roles.

Madlyn Arbuckle has gone with the Play-ers' Stock company to the Thousand Islands, where the company will make its headquarters during the Summer.

Wardle Bingley advertises office accommodations for managers and dramatic agents with plenty of light and good air.

Absolutely new and original—*The Homestead*.

The City Opera House at Uhrichville, Ohio, has recently been remodelled and the stage refitted with new and elegant scenery. The seating capacity is 600, and there is a population of 5,000 to draw from.

Ramsay Morris's five-act play, *The Tiger*, is for sale. It is a work of genuine strength, with striking situations and offers unusual opportunities for an emotional actress. It made an excellent impression on four two seasons ago.

The McDonough Opera House at Middletown, Conn., with a full stock of scenery, and a seating capacity of 774, may be rented by attractions on application to A. M. Colegrove, manager.

J. B. Pond, the proprietor and manager of the American Lecture and Musical Agency, the most important bureau in this country, has an unusually large number of strong attractions on his list this season, among them are Sissieretta Jones, known as the Black Patti; Miss Adelaide Detchon, George Kennan and F. Hopkinson Smith, besides many others.

Milton Nobles' season will begin at Chicago on Aug. 22.

Two important theatres will be thrown open to the best of popular companies, at popular prices this season in the Albany Theatre and New Haven Opera House bookings, and managers are eagerly securing time. The Albany Theatre is known to all for large money receipts, and the New Haven Opera House will not be less popular. C. H. Smith is booking time.

Ed. A. Church, manager of the Lansing Theatre, is at present in New York, with headquarters at Taylor's Exchange.

L. Arthur O'Neill, manager of O'Neill's Opera House, Charleston, S. C., is now forming a stock company for the presentation of grand opera during the coming season.

Joseph Mealey, for six years with the Little Tycoon Opera company, is at liberty. Mr. Mealey is one of the best Irish comedians in America. He can do most anything that any Irish comedian can do.

Mattie Vickers is at present staying at her residence in Chicago, preparing for the work of the coming season.

W. H. A. Cronkrite, manager of Tusoda, who is at present traveling with the company, will make his New York headquarters at 1127 Broadway.

Manager P. F. Hord, of the Ferris Grand at Mexico, Mo., has several good dates open at his house. None but A-A attractions are wanted.

J. Jay Shaw is at liberty for next season. He desires a position as property man with a responsible company.

Tom Browne, the king of whistlers, is meeting with success in the concert field during the Summer season, since closing his engagement with 6 Bells.

Joseph Cusack has not yet signed for next season. He is summing at Poughkeepsie-on-the-Hudson.

John J. Lehn, manager of the show printing department of the Union and Advertiser Company, of Rochester, N. Y., is at the Coleman House, in this city, looking after the affairs of the company.

Charles L. Letz states that his business this season has been larger than ever before. His personal attention is given to every order, and the line of wigs, cosmetics, etc., at his establishment have the endorsement of many prominent professionals.

Eddie Collyer has received a very flattering letter from Tunis F. Dean, of the firm of Harris, Britton and Denn, of Baltimore, relative to the ability as a dancer of Miss Maher, who is a member of the opera company organized by that firm, and who is a pupil of Mr. Collyer.

Frank Rich, manager of Leubrie's new extravaganza, *Telephona*, has most of his time already booked in the high-price houses. The staging of the play will be very elaborate. Everything that is used will be new. No expense will be spared in the production. The season will open the first week in September.

Mabelle Baker and George H. Broderick are engaged at the Star Theatre, Buffalo, N. Y., until July 23.

The Seymour Opera House at Mount Morris, N. Y., has one of the most enterprising managers in the State in Norman A. Seymour. None but first-class attractions are booked.

Tina Mengler Sisters, pupils of Eddie Collyer, will appear at the benefit of Harry Kennedy at the Columbia Theatre, Brooklyn, on Wednesday. The clever little dancers were enthusiastically received at a performance in Tony Pastor's recently.

MR. SARGENT'S ACADEMY.

President Franklin H. Sargent, of the American Academy of the Dramatic Arts, has transmitted his annual report to the board of trustees of that institution, which removed to the Berkeley Lyceum on June 1.

Engene Wiley Presbrey will be director for 1892-3. Fletcher Osgood principal of the department of elocution, and Joseph Adelman assistant instructor in stage business. These instructors and lecturers have been re-engaged:

Instructors: Nelson Wheatcroft, modern drama; Fred Williams, Shakespeare and dramatic literature, and comedy-drama; George Pawcett, melo-drama; Wilfred Buckland, make-up and costume; J. Frank Botume, singing; Eleanor Geogen, pantomime; Manert Bibeyran, dancing and deportment; Regis Senac, fencing; W. G. Anderson, M. D., physical training; Walter Bellows, stage business and characterization; F. H. Sargent, classic drama and advanced pantomime; Berlitz School of Modern Languages, French.

Lecturers: Alfred Thompson, "Art in its Relation to the Drama;" John Malone, "Shakespeare;" Edgar Scilliman Kelley, "Musical Science;" Roger Foster, "Legal Relations of Actors;" Arnold Sturmdorf, M. D., "Vocal Hygiene;" E. P. Stephenson, Dean and Examiner; Percy West, Business Manager.

Hereafter the School will be the central department, in charge of Mr. Presbrey. J. Frank Botume will be principal of a special department of light opera; Fletcher Osgood principal of the department of elocution; Madame Geogen principal of the department of pantomime. A new organization will be called the department of dramatic composition, which will be directed and instructed by leading playwrights.

Regular theatrical performances will be given by students of the Academy in the theatre of the Berkeley Lyceum, and, as in past years, in Eastern cities and towns. Over one hundred pupils have studied in the Academy during the past season, forty (the prescribed limit) in the regular classes, and more than sixty in the special classes. The branch school in Boston has been abandoned, owing to difficulties of transfer of instructors. The alumni of the Academy numbers about three hundred.

A GREAT CAST.

A playbill posted in Cambridge, Mass., the other day, excited unwonted interest. It announced a dramatic entertainment as the event of the season, and promised the greatest cast ever seen locally. The names of eminent citizens of the town, including an ex-mayor, a state senator, a professor of Harvard, and other lights, seemed to bear out the boast; but when it was found that the poster was an accidental combination of the top of a dramatic bill and the bottom of a bill for a municipal meeting to consider public parks, the legitimate show lost its greatest drawing power.

THE RECENT VICTORY.

Salt Lake Times.

We are pleased to note that the Actors' Fund fair turned out to be an unprecedented success. It must be a source of pleasure to THE NEW YORK DRAMATIC MIRROR to print the financial result of the enterprise it so zealously championed. At the start when the project was first announced, the promoters had many enemies to cope with, and it is said to the credit of THE MIRROR that it fought right and left to crush down the adverse feelings which existed in the minds of many who should have lent their aid to such a worthy affair. With what result the earnest efforts of THE MIRROR have been rewarded can be gleaned from the figures. THE MIRROR deserves credit for its energetic work in behalf of the actors and actresses in general and in the case of the fund's fair in particular.

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SASSIBETTA JONES, the famous **BLACK PATTI,** the lyric queen of her race. Supported by an excellent company of artists, including

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MR. GEORGE KEMAL, His fourth season.

MR. F. HARRINGTON SMITH, Author and artist. Carter of Carterville.

MR. THOMAS NELSON PAGE, The California Post.

MR. FRED. OVERMAN BROOKS, The California Post.

MR. W. H. KELLEY, Etc.

All the great artists can be secured at this agency. Send for descriptive circulars.

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This New Theatre will be completed Nov. 1, 1892, at a cost of \$75,000. Stage, 40x60. Seating capacity, 1,200. Situated on main lines of C. M. and St. P. RR., C. and N. W. RR., C. E. and N. RR., one hundred miles East of St. Paul. We are booking none but first-class attractions for season of 1892-93.

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Tom W. Dinkins.

These are the genial features of Tom W. Dinkins, of the firm of Newell Brothers and Dinkins, proprietors and managers of the twin-star sensation of next season, The Operator. Mr. Dinkins was born during the first year of the war in Sumter, S. C. Although a Southerner, he lacks none of the energy, ambition and perseverance of the Northerner, as he has been successfully and notably engaged in several commercial enterprises. At the close of his school days, Mr. Dinkins studied law in Charleston. Then, for his health, he went to sea for two or three years and sailed around the world. On his return he came to New York, and entered the Produce Exchange in this city. The business did not suit him, and then he went on the road as commercial traveler for about five years. His latest venture—his association with Willard and William Newell, in The Operator—is one for which he seems to be eminently fitted.

KITTY RHODES is passing the Summer on her farm near Auburn, N. Y.

JANNA EUSTACE, of the Alabama company, is summing at her home in Elmira.

MARIE AN SWEET, of the Collingwood Opera House, Poughkeepsie, is spending part of his well-earned vacation at Far Rockaway.

MANAGER J. W. HOLMES, of the Star Theatre, Brooklyn, is vacationing at Tarry Lake, near Poughkeepsie.

J. A. WALLACE has leased and will manage the Academy of Music at Oswego, N. Y.

THE BOSTON-HARBOR Comedy company presented A Legal Document and Black Dicks at Fremont, Colorado, the new touring camp, last week.

ZELLA WILLIAMS is visiting relatives at Waterson, Ill. She will play a soubrette role in McFee of Dublin next season.

MARIE BOYLE, who has successfully managed the Memorial Opera House, at Mansfield, Ohio, for the past three seasons, has given up his lease to devote his whole time to his hotel in that city, the Sherman House. The trustees of the Memorial have not secured a lessee for the house yet.

A new dance has been introduced in Jupiter.

SIMONETTA JONES will tour the country next season under Major Pond's management, supported by Jules Levy's band.

A SUMMER two company will be sent on tour by the Bostonians next season.

JOHN BELL, cornetist of the Joshua Simpkins company, is at his home in Poughkeepsie for the Summer.

LESLIE WAGNER is at home at Columbus, Ohio, for the Summer. He has signed with Daniel Frohman for The Wife and Charity Hall next season.

WILL J. DEAN has signed with W. H. Crane for next season.

FRANK HAYNES, manager of the Grand Opera House in Decatur, Ill., is in the city.

CHARLES P. ELLIOTT, manager of Tootle's Opera House in St. Joseph, Mo., who has been in the city for two weeks past looking after the interests of the Crawford Circuit, will return home this week. Mr. Elliott is one of the most promising of the younger out-of-town managers.

ARTHUR DUNS gives his reasons for leaving the Ali Baba company in a letter to THE MIRROR. "After making the greatest success of my life in Ali Baba and saving the comedy part of the piece from failure—which everybody knows—I leave the company for the reason that Mr. Henderson has changed around my 'situations.' He did the same thing last season and he wanted to repeat it, but I would not have it that way. As a matter of principle I refused to allow him to make these changes after I had worked hard and made the big comedy hit of the piece."

FRANK WELLS' Two Old Crones failed to fill dates at Kearney, Neb., Ottumwa, Iowa, and Kansas City, since the middle of June.

THE BOSTONIANS' final performance at the Garden Theatre on Saturday night was marked by several pleasant incidents. Mr. Barnabee made a speech, and the company sang "Auld Lang Syne" at the close.

THOMAS H. PRATT, the manager of The Robber of the Rhine, is said to have sunk \$40,000 in the venture at the Fifth Avenue.

THERE will be a number of excellent actors in The White Squadron when it is produced at the Fourteenth Street Theatre next month. The cast will be further strengthened by the introduction of six llamas, said to be in process of importation at the present time.

ANNE WARD TIFFANY is entertaining Alfred Kennedy, the author of her new play, at Buzzard's Bay.

ENTHUSIAST C. MOORE is suffering with a severe cold in the eyes.

PLEASURE BEACH, a new Summer resort near Bridgeport, Conn., recently purchased by McMahon and Wren, will be opened Wednesday, June 26. Among its features is a theatre fully equipped for the proper production of opera, comedy, and the drama. The enterprise is managed by A. B. Anderson, an old theatrical man.

ARTHUR O'NEILL, manager of the Grand Opera House at Charleston, S. C., having been successful with a season of comic opera in that city, will visit New York and organize a stock company of grand opera artists and a complete orchestra for a season at his theatre. He will attempt grand opera in Charleston on a scale seldom thought of outside the largest cities, and he seems confident that he will be successful.

THE Auditorium, San Jose's new theatre, was opened on June 15, by Emma Juch and her company in Carmen.

MARCUS MORIARTY has been engaged by Sidney R. Ellis to originate the leading character role in Nora Macree.

THE season of The Tar and the Tartar Opera company, under the direction of Mullally Brothers and Rosenthal, will open at the Detroit Opera House on August 22. The company will embrace fifth-five people and a complete orchestra. A tour of the South will be made in January.

ANNE MYERS has been engaged to sing at one of the Cincinnati orchestra Sunday concerts, given at the Music Hall in that city.

A JUDAN, of Kansas City, accompanied by his wife and daughter, has gone to Long Branch for the Summer. Mr. Judan spends half of each week attending to his book in this city.

HUGH FAY contradicts the report that he is going to leave the stage and become a real estate agent. He will rejoin his old partner, William Barry, and star next season in a new piece.

SINERAD will be presented at the Garden Theatre on Thursday night. The book is by Harry B. Smith. The principal members of the cast are Louise Montague, Jennie Weathersby, Ida Bell, Fanny Ward, Hattie Delano-Barnes, John D. Gilbert, Ivan Hart, W. F. Mack, and Edward Cranford.

SADIE SCANLAN will have a company of eighteen actors, carry two ponies, a jaunting car, and all scenic effects in her production of Nora Macree under the management of Sidney R. Ellis.

GUS WILLIAMS has closed his season and is in the city making arrangements for his coming tour in April Fool.

EDGAR SELLES will sail for Europe on July 9.

CHARLES GRAHAM has been engaged for R. E. Graham's Larry the Lord company.

Mrs. E. M. Post is summing at Rangall, New York.

ED. ARON has signed with E. J. Hassan for One of the Finest and Captain Mischler.

EVA MOUNTFORD will inaugurate her tour next season on Sept. 9 at the People's Theatre in this city.

THE following company has been engaged to support Roland Reed: Isidor Rush, Mary Myers, Irene Everett, H. A. Smith, W. C. Andrews, Stanley Tupper, H. Rees Davies, Julian Reed, and James Douglass. A. S. Penneyer will continue to act as business manager. The season will open at the Boston Museum on Aug. 15.

ROBERT BROWNE has gone to a Massachusetts village for the Summer.

HENRY LEVIN is reported to have bought a dramatization of Conan Doyle's story "A Struggle of '15."

THE season of Sadie Scanlan in Nora Macree will open on August 15.

MADAME JARASCHKE has not yet made any definite plans for next season. She is in excellent health and spirits, and is as vigorous as ever.

DOMINICK MURRAY sails for Europe this week.

A COMPANY, organized for a Canadian Summer tour, leaves town this week. It is composed of E. D. Lyons, Charles A. Smiley, Grant Stewart, Ferris Knyvett, Lottie Alter, Marion Kilby and others. The pieces to be acted are The Magistrate, Betsy and Ours.

WILLIAM A. BRADY has engaged Branch O'Brien to go in advance of the Bottom of the Sea. Mr. Brady's managerial star is in the ascendant just now and Mr. O'Brien is entitled to the congratulation he is receiving.

SADIE McDONALD will be seen in The Black Crook at the Academy in the Fall.

SYLVIA CORBIN has left the Baker Opera company.

NEXT season H. R. Leavitt will send out two Spiller and the Fly companies.

JOHN MONROE will leave for Chicago this week to manage the Lyceum Theatre there.

JOHN GILROY has signed with The Hustler company.

FANNY WARREN, the pretty girl who made a success in Cinderella and Across the Potomac last season, has been engaged to appear in Sindbad at the Garden.

ROBT C. TRAYNE has been re-engaged by E. J. Nugent for Fitz and Webster's Breezy Time company.

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Only ground floor theatre in the city; lighted by gas and electricity; heated by steam. Stage, 40 ft. wide; 20 ft. deep, with a 27 ft. opening; 24 ft. flats and wings.

First-class combinations shared. Address H. H. DONNELL, Manager.

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The Fair Opera House.

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Seating Capacity, 1,400.

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Only house in the county east of Cherokee Co. Large mining camps and powder works within a few miles of city. For open time, terms, etc., Address

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100 yards from D. L. & W. Depot. Largest and best equipped house in the country; 7,000 population is circuit to draw from, including Stroudsburg, 3,000; one mile distance from depot; two large dressing rooms, two drop curtains, fourteen sets scenery, four private boxes; house lighted by gas.

Booking for season 1902-03.

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Ground floor, electric lights, folding opera chairs. Stage, 30x40. Seats 600. Has direct railroad communication with Springfield, Mo., Joplin, Mo., Carthage, Mo., Fort Smith, Ark., Little Rock, Ark. Fayetteville is the seat of the Arkansas Industrial University, with 100 students. Address

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Recently refitted; thirteen sets new scenery; five dressing rooms. Seating capacity, about 700. Electric lights; draws from 6,000 population; location, half way between Watertown and Ogdensburg. Now booking for 1902-03.

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IN OTHER CITIES.

PHILADELPHIA.

In the entire history of the New American Opera co., at the Grand Opera House, a more brilliant repertoire than the one offered this week has not been seen. The opening performance was Mascagni's *Cavalleria Rusticana*, sang in conjunction with *Marriage by Lanterns*. The *Marriage by Lanterns* was heard for the first time in two years, with the leading members of the co. in the principal roles. Ben Giovanni, The Daughter of the Regiment, L'Amico Fritz, Carmen, and Il Trovatore were also heard, making eight different operas in one week.

The extremely hot weather has cut down the attendance in all our theatres to a certain extent, but the Grand Opera House continues to hold its own. Ermani will be revived next week.

In the Grand Duchess Offbach is heard at his best, and the sparkling music of this opera has made many who visited the Park this week, forget, for the time, that they were visiting. It is staged and costumed in excellent taste by Manager House, and many of the artists in the co. are heard to advantage. The Grand Duchess abounds in beautiful melodies, and Fay Templeton in the title role is delightful. Peter Bailey, Les Van Dyck and Lucia Stacey acceptably fill important roles. A subtle dance, introduced by Madge Stone and five other ladies, has made an emphatic hit, and will most likely continue a popular feature. Ermine is in rehearsal.

Manager Holland has again displayed his enterprise by bringing the first American performance of Arthur Law's comedy, *A Hint of Money*, to Philadelphia, and has been rewarded by a good attendance at his Grand Avenue Theatre. The piece was made famous by Toole, the English comedian. It is full of amusing situations and bright dialogue, and has repeated its English hit here. Frank Boone, Cripple Palmont, Kate Osterlin, Cornelia Bassett and Edith Gould head a large and clever co. Our Boarding House is a success.

The present summer season at the Bijou is breaking all records, the house being crowded all the time. Fifteen different acts compose the lengthy bill for the current week. *Texasiana*, a clever dancer, carries off the principal honors.

The sudden collapse of the A. G. King Comic Opera co. at the Empire after a short and unsuccessful season, cuts our list of open theatres down to four, with the prospect of two more closing at an early date.

The air is full of new theatres, a new one coming to light most every day. Very little credence is given to the reports, with the exception of the one proposed by James K. Applegate. It is known that he desired to build a theatre, and since the burning of his carrousel he had plans prepared for one on his burned building.

Bessie Clayton, the child dancer, who is credited with a phenomenal hit in *Moby's A Trip to Chinatown* in New York, is an extremely young girl, residing in this city. She is a pupil of Con Carpenter, and is now in her first professional engagement.

Manager John G. Jernon, of the Lyceum and Kensington Theatres, is recuperating at Atlantic City, after a long season's labors.

Charles O'Brien, comedian in *Gilmore's Twelve Temptations* co., is home for the summer. He has had a long season, and is glad to get back to the Quaker City.

Mrs. John Drew will leave here this week for Staten Island, where she will spend the summer. After that she will reside with her daughter, George Drew Barrymore, in New York. She expresses herself as being very sorry to leave Philadelphia, but states that all her children live in the metropolis, and that's where she wants to be.

A. J. Sanson, the popular business manager of Robert Mantell, is in town. He will make this city his headquarters until the opening of his star's season in *Proctor's Theatre*, for the well-known De Witt Aborn has taken the pick of the chorus of the *Gaiety Opera* co., who played at the Bijou all winter, to Denver, to establish a summer opera co. there.

Walter Fitzgerald, a dramatic and musical critic of the *News*, has arranged the one-act operetta, *Leschen*, for the well-known De Witt Aborn children. Mr. Fitzgerald is an able writer, a clever musician, and an unimpeachable critic.

Signor Del Puente, the popular baritone at the Grand Opera House, has purchased a handsome residence, and will become a permanent resident of this city.

Shakespeare Up to Date is the present burlesque occupying the attention of voyagers on the steamer *Kefauver*. Thomas J. Nunn, Milt. Grandall, Charles Marsh, Charles Wright, Billy Clark, and Harry Wilde form the co.

Maggie Harold, the latest acquisition to Manager Holland's forces, is the wife of William Davidson, a popular member of Roland Reed's co. They both reside here.

Nellie McHenry's comedy, *Three of a Kind*, is in preparation at the Grand Avenue and will be produced week of 4-0.

Pawnee Hill will open a season at Forepaugh's Park 4.

Manager E. F. Alberte, of the Bijou, this city, is doing the booking for E. F. Keith's three houses.

The scene models have arrived for the latest English melodrama entitled *Man to Man*, that will open the season at the National.

Ermani is to be heard in English throughout at the Grand Opera House next week.

Manager Gilmore is having a fire wall constructed at the Arch between the stage and the auditorium. An asbestos curtain and electric lighting throughout are other improvements in progress.

Winnie Palmer, who resides here all winter, but sings in opera in Milwaukee during the summer months, has had trouble with her Milwaukee manager, and moved to Chicago for an operatic season there.

Two performances will be given at the Grand Opera House next week that will excite more than ordinary interest. Mascagni's two operas, *Cavalleria Rusticana* and *L'Amico Fritz*, are to be given at the same performance, thus giving the music lover the opportunity to compare the beauties of the two successful operas.

The jovial face of Frank C. Anderson, Manager Forepaugh's popular presagent, adorns the boardwalk at Atlantic City.

JOHN N. CAVANAGH.

BOSTON.

Although a large portion of Boston's theatre-goers have gone out of town for the summer, the few houses that brave the hot weather by keeping open have not suffered. In fact, the public has discovered that the cooling arrangements employed in the respective theatres is such that one can be fully as comfortable, if not more so, indoors on a sultry June evening. Consequently the business has been most encouraging all around, and the theatre men look well pleased as they see the large audiences filing into their respective houses.

For a dramatic attraction we have as our only novelty *By Proxy* at the Museum. Manager Field almost never makes a mistake in his selection of winners in plays, and we shall undoubtedly see a succession of tremendously large houses so long as he sees fit to keep Klein's funny comedy on the stage of the house, which every Bostonian rewards with peculiar interest. It would not be surprising if it should hold the boards until Roland Reed comes in the middle of August with his new comedy.

In the operatic line we have a prime old favorite at the Globe revising a cast which is sure to draw large houses to that theatre for the remainder of the only two brief opera seasons. Bessie Juliette Corden has in *Bettina* a part in which she can duplicate her hit as *Phyllis*. A special engagement for the run of *Ishtar* of Kate Cart, who plays *Frederick*. One of the strong features of the season is the excellence of the chorus and orchestra, who are under the leadership of John T. Graham.

There is much of novelty at the Tremont where *Fortunata* is being played to delighted audiences by the *Panama Hall* co. Quite a number of new faces are now seen in the piece, among them Jacques Kruger and Eva Davenport. Ida Fuller, a sister of Lois Fuller, now does the serpentine dance in the second act and forms a great addition to a performance that was unusually strong before. Too much cannot be said of the excellence of the music of *Fortunata*. Mr. Kelly has a bright future before him as a composer for he has shown in this that he is a musician of unusual capabilities.

Edward Harrigan continues to draw tremen-

dously large audiences to the Columbia, and the engagement could be continued with profit until far into the summer. Kelly and the co. has caught Boston's fancy, and the brisk acting and the bright music, please as much as the comedy, and cost upon every Bostonian as a personal friend, for he keeps the audience in constant humor. She is an artist in her line, and she divides the honors with Mr. Harrigan, although the others are no less favorites.

Charles H. Thayer's Arena Garden is rapidly becoming a favorite resort for those who wish to keep cool and to witness a charming miscellaneous entertainment while drinking temperance beverages and partaking of light refreshments. The acoustic properties of the place have been greatly improved since the opening of the resort, and the bill is varied from time to time, so that the spectators always find something that is novel and enjoyable. Two operatic gardens have been added since the opening.

The popular concerts at Music Hall form a magnet which draws music lovers during the only two brief seasons. The orchestra is even better than ever this season, and Mr. Adamowski's programmes, which reflect the taste of a true musician, are varied and are presented in a manner above fault-finding. The popular "company's nights" have been revived, and are as pleasing a feature as in the previous season.

A dramatic bill is at the Palace where Colonel Austin continues to please his patrons by varying the nature of the entertainment from week to week. *Benson Lights* is the play, presented by an excellent co.

This week ends the season at the Grand Museum. *Esmeralda* is being presented and the co. is headed by Katherine Roberts, who makes it her farewell appearance at this house.

Joseph T. McGarry, who made hosts of friends as press agent at the Grand Opera House, and later as superintendent of advertising for The County Fair at the Park, is engaged for next season at the Bowdoin Square, where he will be superintendent of advertising.

Marion Blake, for years the treasurer at the Globe, is to be employed in a similar capacity at the Grand Opera House next season.

Peggy Pryde will come to the Palace for an extended engagement Aug. 21.

A. L. Sutherland's effective business management has proved telling with the opera season at the Globe. His courteous, gentlemanly treatment of all has made him a prime favorite with Boston theatre-goers, and he will always be selected whenever he returns here in the future. Next season he will be with the road County Fair co.

Vol. T. Hamburg, the treasurer of the Globe, has joined the Benedicts, having been married to a charming Boston girl 21.

R. F. Keith's new house, which is to be built beside his own little theatre, started within a few days. The house will be one of the largest in the country. As far as Boston is concerned, there is no larger auditorium will be that of the Boston, and the stage of the new theatre will be only surpassed in size by that of the last named house. There will be three galleries in the new house which will furnish seating accommodations for hundreds at popular prices.

Bessie, the charming little French danseuse, who has been at the Palace for several months, has gone to Malibu to fulfill an eight weeks' engagement.

A Hungarian band now gives promenade concerts in the foyer of the Tremont before the performances of *Paritania*. Ice cream is served there between the acts to the ladies in the audiences.

JAY B. HAYDOCK.

CHICAGO.

My Colleen, an Irish comedy by James A. Herne, was presented at McVicker's Theatre June 21 to a large house and was very warmly received. Mr. Herne has infused many pretty and witty speeches into the piece, and although it is at times rather drawn out, it is very interesting. The plot is clever but has indelicatencies in a great many places. The cast, however, is excellent, and the production is of a high order. The piece is a good one, and was greeted very cordially. Same 27-2.

The second edition of *Ali Baba* was put on the Chicago Opera House stage 27. Many new changes made in dialogue, music, etc., were introduced, and the mischievous *Riddle* Foy came into the cast and created some laughter, not saying that there was none until he was taken out of the piece. He was played by Dan Hart, of Cassin. Hart went to New York and resumed his old part in *Sinbad*. Foy has several new songs and dance specialties, and all were received enthusiastically. The *Misses Cleveland*, Mollie, Irene and Raymond, and Henry Norman have new songs. The finale of the piece has also been changed.

The operatic comedy *Miss Feltwell* has been made a great deal of in spite of its faults. Louise Leslie Carter improves, as she eagerly accepts advice and acts upon it. Harry Harwood is droll and quietly entertaining as the old Quaker, and his proverbs are being quoted around the town. Mollie Fuller made her appearance with the co. this week, performing the rage, the serpentine dance. Houses crowded. Same 27-2.

The fourth week of the Isle of Champagne began at the Grand Opera House up to a continuation of big business. Its popularity grows with the passing weeks. Thomas O. Seabrooke is being compared favorably with the leading lights of comic opera. He has a large stock of originality which he uses effectively. Elvira Cross, Mollie Landes and Homer Clark qualify. Lee Harrison, and Otis Marlan are doing good work.

Sentenced for Life was billed at the Windsor 26, but closed on Monday night. Manager Leavitt hustled around and secured the old reliable *Uncle Tom's Cabin* to run the week out. *Sentenced for Life* was produced at Havlin's Theatre last week.

Havlin's Theatre is not particularly sweet. Manager's *Uncle Tom's Cabin* has been a great success, and is a favorite of the Casino's patrons and the general public. A musical afterpiece, entitled *Italian's Stiletto*, or the Strike of the Daggers, written by Frank Dumont, of the co., is the principal feature. Benedetto, the French mimic, is successful in his efforts to entertain his audiences.

The attraction for the week at Havlin's Theatre is a new *Uncle Tom's Cabin*, entitled *Life*. It is said to be a very amusing play and full of good things, but as I have not been able to see it, I cannot vouch for it. It was written by S. M. Young, and the action takes place near Muncie, Ind. Charles Murray has the title role, and the co. is said to be good. The *Inside Track* 26-2.

F. W. Curtis in Sam'l of Posen is at the Academy of Music entertaining its patrons. Mr. Curtis is good in the part lately played by his more talented but unfortunate brother.

The Imperial Comic Opera co., after three weeks' career in Chicago, left for St. Louis, where they will sing the summer out at Schneider's Garden. The lack of success of the organization here is due to the non-appreciation of the Clark Street Theatre's patrons for a real remarkably strong opera co., playing old and popular operas. The principals included Rita Berger, Marie Atherton, Henry W. Dodd, and Signor Martin Pache, all well-known as fine singers and artists from an acting point of view. The operas were put on beautifully, and the chorus was one of the best heard here in years. W. S. Moore invested some \$4,000 in getting up the co., etc., all of which to date is lost, he having barely made expenses. Mr. Moore made a mistake in not taking a down-town theatre, and he bewails his lack of foresight.

The Alhambra Theatre presents the Ideal Juvenile Opera co. in *Pinafore* again this week. Business has not been as large as was expected, but will probably pick up some, as the children are clever in their way and should be encouraged.

John T. Jack's Burlesque co. is at the Madison Street Opera House, giving its patrons their money's worth. Audiences have been large.

Herman Hanger, the handsome and courteous treasurer of Nooley's Theatre, will be tendered a testimonial benefit some afternoon in July by his many friends and admirers.

Max Bendis, first violinist of the Chicago Orchestra, and now leading an orchestra of his own, has been engaged to direct the vocal department of the Chicago College of Vocal and Instrumental Art.

One of the pleasing incidents of the Chicago Conservatory was the presentation of a handsome jewel to Signor Carpi by his pupils.

Arthur Dunn, of David Henderson's American Entertainers co., who is playing *Ali Baba* has been engaged to direct the vocal department of the Chicago College of Vocal and Instrumental Art.

One of the pleasing incidents of the Chicago Conservatory was the presentation of a handsome jewel to Signor Carpi by his pupils.

centish rights, and doesn't intend to be slighted for any man.

Barnum and Bailey's Circus is in town, and the small boy in consequence on pins and needles. It shows one week on the West Side, three days on the North and the same on the South Side.

Ben Leavitt, manager of the Windsor Theatre, is to be tendered a benefit at the theatre he has so ably managed. Mr. Leavitt is a pleasant gentleman who has lots of friends, and is sure to have a packed house on the night of his benefit.

The Summer night concerts began at the First Regiment Armory under the direction of Max Hendrix 26 under the most favorable circumstances. The audience was large and fashionable and the programme was well arranged and executed in an excellent manner.

The Humane Society has served notice on Mrs. Barnes, who has charge of the Ideal Juvenile Opera co., now at the Alhambra, that the performance must be stopped by Wednesday evening, June 22, claiming that it is bad for the children's morals. It remains to be seen whether the society will be obeyed.

LYSTER L. CHAMBERS.

CINCINNATI.

A decided improvement in the attendance at the Highland House was noticed week of June 19-25 with Ida Siddons Corflege co. as the attraction. The burlesque *Yaphet Kopp* was well received. Miss Siddons in the leading role as the Prince coming in for a pleasant reception. John B. Wills, of Two Old Cronies fame, made an excellent low comedian, while Bertha Waring, John Merritt, Monte Collins, and Messrs. Clark and Collins were notably good in their respective roles. The burlesque was satisfactorily cast and mounted.

Thomas W. Keene, the tragedian, with his stage manager, Harry Vance (the latter, by the way, a Cincinnati), was in the city 26 arranging for the preparation of the scenic effects to be used during his coming engagement at the New Walnut Street Theatre in September. Mr. Keene will begin the season at Cincinnati's new theatre.

S. B. Roberts, who is to manage the Fountain Square Theatre Cincinnati's new resort, is an energetic, genial gentleman of long experience.

There have been many rumors circulated within the past few weeks as to the probable manager of Heuck's under the new regime, and while Mr. Garwood, of the managerial trio disclaims the truth, common report has selected Frank Bancroft, at present business manager of the Cincinnati Baseball Club, as the party who will have charge of this popular house during the coming season.

The extreme torridity of the weather during the past week has to some extent militated against attendance at local amusement resorts though Coney Island and the Zoo have suffered the least in this respect.

The exhibit of the treasures of the May Festival, rendered 21, shows the actual receipts to have been \$2,821, made up from an attendance of 29,000 people.

The contractors are still busily engaged in clearing away the debris on the site of the proposed Fountain Square Theatre, yet Manager Rick Roberts is confident that the house will be ready to the opening set for Sept. 1.

Frank Jones, whose baritone singing created a future last season at the Zoo concerts, was the vocal soloist at the concert 21, and his rendering of "Only To-Night" was enthusiastically encored.

Three concerts are now given weekly at the Zoo, with Hallenberg and Melsted's Military Band as the attraction each Tuesday and Friday evening, and the Philharmonic String Orchestra on Thursday evening.

The picnic given at Coney Island 20 by the local Sangerfest societies attracted an immense attendance.

Havlin's Cincinnati Theatre is being extensively improved and redecorated.

The remains of Mark J. Pendleton, the actor, who committed suicide in Cleveland 20, were interred in Spring Grove Cemetery here 26. Deceased was forty-three years old. He made his debut as a member of the Cincinnati Sketch Club, an amateur organization, in 1870, and started his professional career at Cleveland five years later in a society drama. He was leading man with Clara Morris, Joseph Jefferson and other stars, and had a national reputation. His family reside at Cleveland.

JAMES McDONOUGH.

LOUISVILLE.

Elaine Ellison, or Georgia Davis as she is known in this city, her home, is quietly spending the interval between seasons in Louisville. She is a conspicuous figure each afternoon on the Third Avenue drive.

The opera singer J. C. Duff was apprised during the week of the termination in his favor of his now famous suit against Lillian Russell, who was formerly the bright particular star of his opera co.

Louisville Lodge of Elks is back from the reunion at Buffalo. They won the solid silver trophy as the best drilled lodge in the procession that was one of the features of the occasion. They wore full-dress suits with silk hats and patent leather pumps, and gave a cane drill that called forth the highest praise.

Walter Matthews' presentation of his play *Nature*, or, *A Mother's Love*, at Macanley's 23, drew a crowded house. Local critics speak very highly of the young actor's effort as a dramatic author and predict success if, as at present contemplated, an opening is found for it in the East. Mr. Matthews will go again as *Thomas W. Keene* next season as leading juvenile support.

It is given out that a summer season of standard and old English comedy will be given at Harris'. A stock co. is forming on the cooperative plan with resident professionals in it. Kathleen Kerrigan, Annie Russell, Robert Fisher, Walter Matthews, Ed G. Rooley, and others are mentioned as prospective members. The season will be the first play to be presented, to be followed by *An Unequal Match* and other plays of the kind.

Mrs. Rachel Macanley is visiting in the city. In a recent interview published in the *Courier-Journal*, she talked in a most interesting manner of the great success of the Actors' Fund Fair. Mrs. Macanley is devoting her time to literary work, reading, revising and writing plays, and finds it, she says, most congenial labor.

The Duff Opera co. engagement is an unequivocal success at the Auditorium. Over sixteen thousand persons witnessed the first six performances. *Queen's Mate*, which was such a success, was followed by *A Trip to Africa* and in turn will give place to *Paris*. It is not exaggeration to state that probably no season of summer opera was ever given upon a more elaborate scale. Helen Bertram, Bettina Gerard, Ninnie La Rue, John J. Rafael, Robert Dunbar, and last, but by no means least, Richard Carroll make up a strong corps of principals.

The chorus is large and extremely well drilled. The orchestra numbers forty persons. After the opera there is an open air concert under the direction of Henry Burck. Refreshment may be had, and altogether the Auditorium during this uncomfortably warm season is an exceedingly pleasant place to visit.

CHARLES D. CLARKE.

KANSAS CITY.

Tuxedo closed its season June 17-23 at the Grand Opera House, giving a lively and pleasing entertainment, much improved over its first appearance here. The audiences were large despite the heat.

The Grey Nun, a dramatic opera composed by Carl Busch, libretto by N. Du Shane Cloward, both of this city, was successfully produced at the Auditorium 27. The orchestration was strong but not catchy and the lines too abundant but these have been changed since the opening and another presentation will occur 28. The cast was excellent including Messrs. Busch and Cloward, S. A. Legg, E. A. Quicke, Mabel Haas, and a strong chorus. The scene is laid during the Revolutionary period, and the costumes and scenery were correct and ample.

The heat, however, prevented a very large attendance. There is some talk of taking it on the road but it is hardly probable.

Hollis E. Cooley, treasurer of the Ninth Street Theatre, attended the Chicago Convention. His pretty wife, Lillian E. Cooley, has been secured by David Henderson for his *Ali Baba* co.

Manager Judah and family are still in the East.

The Tuxedo co. closed its very prosperous season at Kansas City 23, and most of the co. separate to spend a two-week vacation. The reopening will occur July 1 at Denver.

Henry J. Severa, who has had charge of Tuxedo, is now organizing a co. to be controlled by himself

ST. LOUIS.

Schneider's Garden, under the management of Edgar Elliott, opened for the season June 19, with the Imperial Opera co. in *The Mikado*. The opening performance was a very creditable one. There was a large and once present, and the co., when strengthened in one or two places, which will be done at once, promises to do some good work during the future.

Norma Wills, the prima donna, who possesses a rich and strong voice, and besides is a handsome woman, sang and acted the part of Yum-Yum so well that she received encores for nearly every one of her roles, and made herself a favorite from the start.

Martin Pache as Nanki-Poo also sang well and received several encores for his singing. The *Katisha* of Clara Terry was also well sung and acted, and the rest of the cast did well. The opera was put on in an excellent manner. *Oliverie* 27-2.

At Uhlrig's Cave, the Spencer Opera co. also gave *The Mikado*, staging and costuming it had home. The cast was a very strong one and included J. W. Garville, the new tenor as Nanki-Poo. Mr. Garville has a good voice and was well received.

Addie Cora Reed, as Yum-Yum, and Lizzie Bhandale, both did very strong work and received numerous encores. Ben Lodge as Koko was very funny and John E. McWade, Jerome Selnes, Trevette Madit, Arnes Sherwood and Minnie Bridges deserve special mention. The rest of the co. were well cast, and the chorus was strong. *The Chimes of Normandy* 26-2.

Ben Lodge, after next week's engagement with the Spencer co., will join the Nellie McHenry co.

Addie Cora Reed has been presented with a horse and phaeton, and spends her time when not rehearsing in taking drives along the boulevard.

Annabel Whitford, a little Miss of twelve, introduces a very clever skirt dance in *The Mikado* at Schneider's Garden.

Frank Slocum, manager of Charlie Frohman's Junior Partner co. of next season, is in the city for a few days.

W. H. Currie, of Hoyt's forces, will leave 24 for Chicago and thence to New York.

I. J. Campbell, the clever dramatic editor of the *Chronicle*, is laid up with rheumatism. His unique criticisms are missed from the columns of his paper.

Ottie Neville, of *A Hole in the Ground* co., is in the city for a few days.

Cyrene, the dancer, has been engaged, commencing next week, and will introduce a dancing specialty each evening.

Guy Lindsay, who will be *Medea's* leading juvenile man next season, and E. S. Abela, who will go with Palmer's stock co., gave an entertainment at the Pickwick Theatre 21, at the request of their many friends. They were assisted by amateur talent. The one-act comedy, *In Honor Bound*, was presented, with various recitations and character sketches. Both Messrs. Lindsay and Abela did artistic work, and the performance was thoroughly enjoyed by a large and fashionable audience.

W. C. ROWLAND.

NEW ORLEANS.

The summer opera season of eight weeks at the Grand Opera House has come to a close. It has been a success and might have continued much longer.

The benefit tendered to Manager Charles F. Lang, of the Arion Comic Opera co., on the 23, closed the engagement here. At the conclusion of the performance *Fatmah Dard*, the popular prima donna and Eddie Smith, the clever little comedian, were called before the curtain several times and were obliged to express their thanks to the audience. The co. left here on 24 for New York. Memphis, Birmingham and Dallas were anxious to have the show, but could not come to any arrangement with its manager.

Fatmah Dard has secured an engagement as prima donna of the Haher Opera co., now playing at Cleveland, Ohio, and will open there 27. She will probably be with the Bostonians next winter. Miss Dard has, during the past engagement here, performed the trying, if not remarkable, feat of singing every night, not missing a single performance, matinee or rehearsal, and yet her voice retained all its native freshness and sweetness.

Maude Edna Hall, a talented New Orleans actress, who has been here for six weeks resting and visiting relatives, will return to New York this week. She is under engagement to Jacob Lint, the famous sports manager, for next season and expects to be assigned to play the leading part in his *Von Vonsen* co.

The West End concerts are all that is left us now in the way of regular amusements.

LOUIS C. QUINER.

DENVER.

Business wasn't very good at either the Broadway or Tabor week ending June 21. Havlin's Minstrels were at the former, and Hoss and Hoss at the latter.

This week is quiet so far as the town theatres are concerned, both the Tabor and Broadway being closed. The latter, *Two Old Cronies* looked, but the co. didn't put in an appearance.

The suburban theatres are doing well, and are giving very good presentations in the operatic line. The Aborn co. at Elitch's is presenting *Merry War* and the Huntington co. at Manhattan Gardens.

Phil McCort and J. E. Sackett, it is reported, will lease a theatre to be erected on Curtis Street by a man named Teller. It is to take the place of *The People's*, and will be a "popular price" house.

Manager Lonsdale, of *The Broadway*, will go East to-morrow night 21, for a five weeks' absence. He will return in time for the opening of *The Isle of Champagne* July 21. The engagement may be for three weeks, and there's nothing between now and then.

At Athletic Park a series of outdoor entertainments will begin shortly. The first will be of a hippodrome nature.

At the Tabor the next attraction is Richard Mansfield, who will open 27 in *A Parisian Romance*. He plays his repertoire during the week, and closes with an act from each.

Press Agent Hall, who has done such efficient work for the Broadway all the season, will be with the house next season. He will remain in town this summer, and do the press work for the outside theatres and reports.

W. P. FRANKOV.

PITTSBURG.

N. S. Wood, at Harris Theatre, did a very large business week of June 21, presenting *The Boy Scout*. The engagement terminates 23, the *Orphans* of New York being underlined.

Manager E. D. Wit will leave for New York early in July to complete the bookings for next season.

John Klein, treasurer of the Grand Opera House, has purchased the *City of Pittsburg*, and intends running it as an excursion boat during the summer. The Theatrical Union made a trip up the Monongahela this week, the guests of Mr. Klein, and had a very enjoyable time.

Frailinger, manager): This is the name adopted by Meers, Young, McShea and Frailinger for their beach opera house. It has a very neat appearance.

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